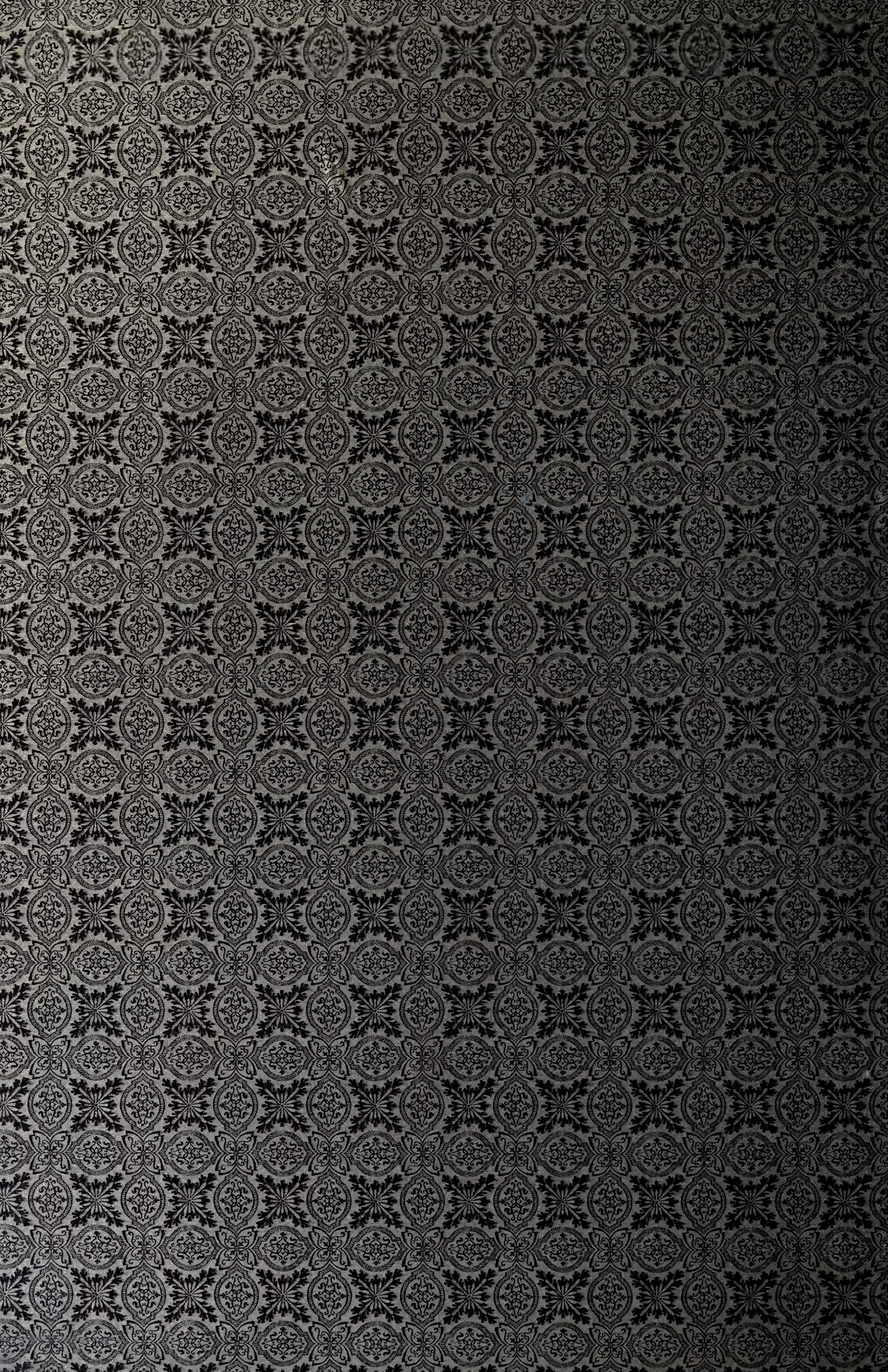
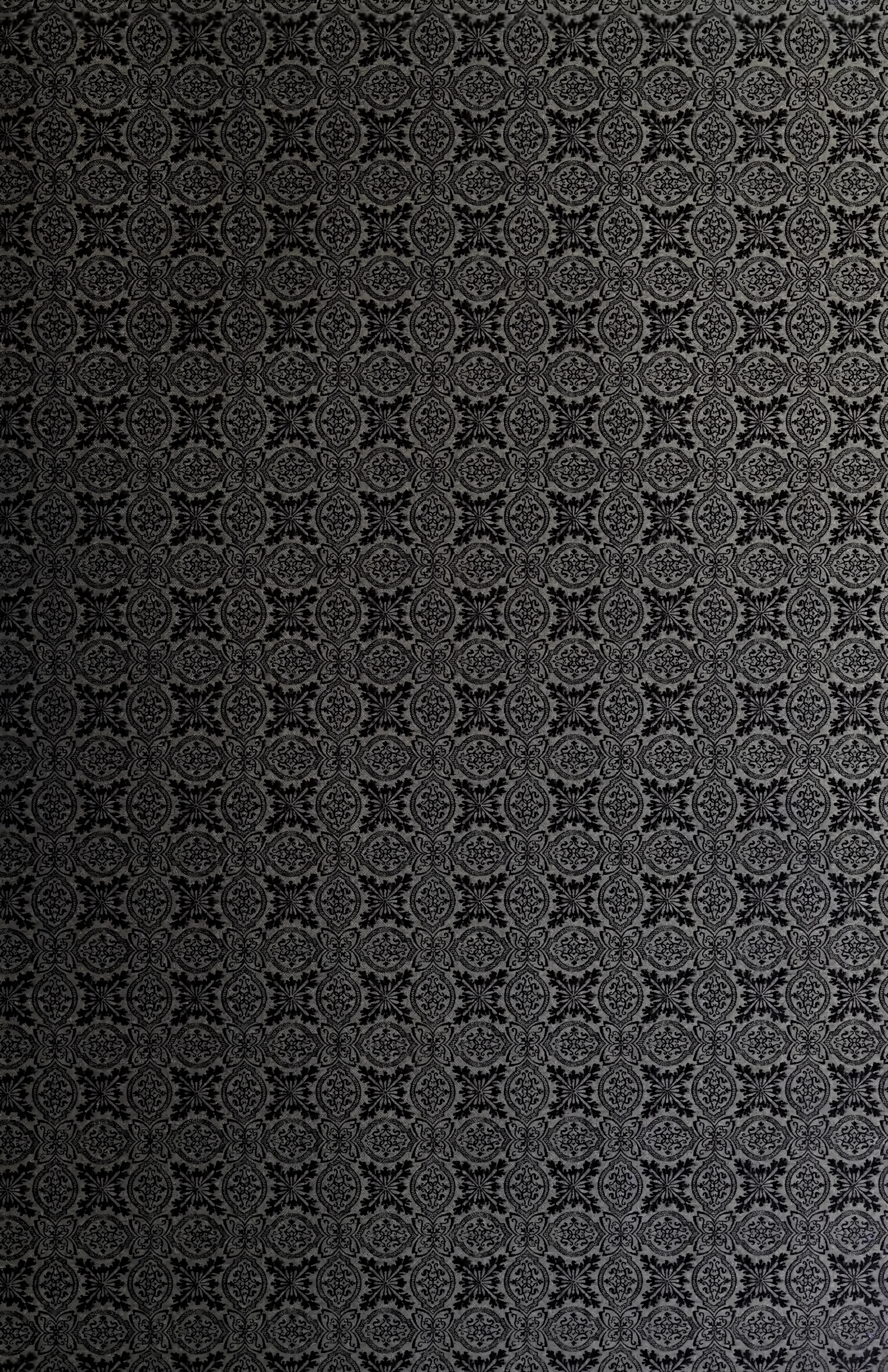


ENGLISH
BOOKBINDINGS
IN THE BRITISH MUSEUM

WILLIAM YOUNGER FLETCHER





Somerset Beaumont

from Charles Milnes Gaskell

April 1896

Strictly limited to an edition of 500 copies

of which this is No. 197

ENGLISH BOOKBINDINGS
IN THE BRITISH MUSEUM

ENGLISH
BOOKBINDINGS
IN THE BRITISH MUSEUM

ILLUSTRATIONS OF SIXTY-THREE EXAMPLES
SELECTED ON ACCOUNT OF THEIR
BEAUTY OR HISTORICAL INTEREST

WITH

INTRODUCTION AND DESCRIPTIONS BY
WILLIAM YOUNGER FLETCHER

F.S.A., LATE ASSISTANT KEEPER

DEPARTMENT OF PRINTED BOOKS, BRITISH MUSEUM

THE PLATES PRINTED IN FACSIMILE BY W. GRIGGS
CHROMO-LITHOGRAPHER TO HER MAJESTY THE QUEEN

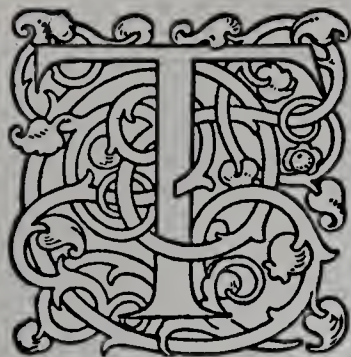
LONDON

KEGAN PAUL, TRENCH, TRÜBNER
AND COMPANY, LIMITED

1895

Edinburgh: T. and A. CONSTABLE, Printers to Her Majesty

PREFACE



THE bindings represented in the Plates contained in this volume have been selected by permission of the Trustees from the magnificent collection preserved in the Library of the British Museum, and are all productions of English or Scottish craftsmen, or of foreigners who were domiciled in this country. Although they have been chosen principally on account of their beauty or historical interest, they also serve to illustrate the history of bookbinding in England from the end of the twelfth century to the latter half of the eighteenth, when the genius of Roger Payne raised the art from the low condition into which it had then fallen. The Plates are the work of Mr. William Griggs, Chromo-lithographer to the Queen; and all who are acquainted with the original bindings will not fail to recognise and appreciate the admirable skill and accuracy with which they have been copied. He has been especially successful in reproducing the present condition of the embroidered books, many of which have been greatly affected by time and exposure to light.

Each Plate is accompanied by a description of the binding represented, and, when possible, some account of the binder, and of the person or persons to whom the book upon which the binding is found once belonged, as well as any circumstances which give a special interest to the volume. It has been thought that it would be more convenient to the reader to have this information associated with the Plate itself than to have it buried in a long and elaborate Introduction. The preliminary remarks therefore consist only of a slight sketch of the binder's art in this country.

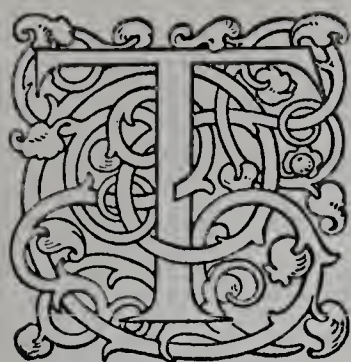
I cannot more fitly bring this brief Preface to a close than by expressing my grateful acknowledgments of the aid in obtaining photographs of the

bindings which has been so readily afforded me by Sir Edward Maunde Thompson, K.C.B., D.C.L., LL.D., Principal Librarian of the British Museum, Mr. R. Garnett, C.B., LL.D., Keeper of the Department of Printed Books, and Mr. E. J. L. Scott, Keeper of the Department of Manuscripts; and I also offer my best thanks to my friends and late colleagues, Mr. G. F. Warner, F.S.A., Assistant Keeper of the Department of Manuscripts, Mr. R. E. Graves, Assistant Keeper, Department of Printed Books, Mr. C. J. Davenport, F.S.A., and Mr. A. W. Pollard, of the same Department, for the kind and valuable assistance they have rendered me in the preparation of this volume.

W. Y. F.



INTRODUCTION



THE Library of the British Museum possesses an unrivalled series of English Bindings. Many of these are remarkable for their historical interest, others for beauty of execution, while not a few possess both these qualities. The greater number are to be found on volumes of the Old Royal Collection presented by King George II. to the Museum in 1757, but many other notable examples are preserved in the splendid Library of King George III., acquired by the nation in 1823, and in the fine collections bequeathed to the Museum by the Rev. C. M. Cracherode in 1799, and the Right Hon. Thomas Grenville in 1846. Others again have been purchased by the Trustees from time to time as opportunities occurred.

The art of bookbinding flourished in England at a very early period, and the researches of Mr. Weale, the learned Keeper of the Art Library of the South Kensington Museum, show that during the latter half of the twelfth century the professional binders of London and Winchester, and the monks of Durham and other abbeys, had raised it to a degree of excellence not to be found in other countries. Mr. Weale testifies that 'the leather and other materials employed, and the binding itself, were excellent; and that the stamps used for the ornamentation of the covers have never been surpassed for beauty of design and execution.' This assertion is fully substantiated by the binding of the noble volumes of the Bible, written and bound at the Benedictine Monastery, Durham, between the years 1153 and 1195, for Hugh Pudsey, Bishop of that See, and given by him to the Cathedral Library, where they are still preserved. Other fine examples of this period are the bindings of the *Liber de terris Regis reddentibus Langabulum et Brugium in Winton*, generally known as the Winchester Domesday Book, which is now in the possession of the Society of Antiquaries, and the *Sententiæ* of Petrus Lombardus in the Bodleian Library. These bindings consist of wooden boards covered with brown leather, and the ornamentation of the sides is composed

of numerous small stamps arranged in vertical and horizontal lines, forming a border, which encloses other stamps in great variety. Two very characteristic and well-preserved specimens of the binding of this time are represented in Plates I. and II.; they are both of the end of the twelfth century, or quite the beginning of the thirteenth, and are probably the earliest English bindings to be found in the Museum.

The pre-eminence of English binding was not maintained for any length of time, and, although some fairly good work was done during the next two centuries, by the end of the fifteenth it had almost entirely lost its distinctive style. This was principally due to two causes:—one being the necessity for quicker and cheaper binding occasioned by the great increase of books due to the invention of printing; and the other the number of foreign books which, by an Act passed in the first year of Richard III. (1484), were allowed to be imported into this country. Many booksellers and stationers from the Continent also opened establishments in London, Oxford, Cambridge, and other towns, where they both sold and bound books, using the stamps which they had brought with them from abroad for the decoration of the covers. One of these was Theodore Rood, a native of Cologne, who settled at Oxford in 1478, and took into partnership Thomas Hunte, an English stationer. They appear to have been among the last of the binders who used small dies for the ornamentation of their books, for the panel stamp, which was invented in the Low Countries about the middle of the fourteenth century, was found to be so suitable for the decoration of the smaller volumes that its use became almost general for this purpose, and it was also occasionally employed, in combination with the roll, for the larger ones. The earliest known example of it on an English binding occurs upon a book-cover preserved in the library at Westminster Abbey. Each side is impressed with the arms of King Edward IV., enclosed by a border of fleurs-de-lis and other small ornaments. The few bindings by Caxton which have reached our time are decorated with small stamps of foreign make, the general design being distinctly German in character, differing greatly from that found on English bindings (see Plate III.). The binders who succeeded Caxton—the most important of whom were Richard Pynson, Julian Notary, Henry Jacobi, Nicholas Spierinck or Speryng, Garret Godfrey, and John Reynes—almost always used panel and roll stamps. Pynson decorated the bindings of his books with his device in conjunction with a panel bearing a Tudor rose surrounded with branches of vine with grapes, and enclosed by a border of foliage and flowers (Plate IV.). Notary used two stamps, which, with a few slight differences, were also employed by Jacobi and Reynes, and by other binders of the time; one of these bears the royal arms, and the

other a Tudor rose, supported by angels, and enclosed within two scrolls, inscribed with the verses :—

Hec rosa virtutis de celo missa sereno
Eternum florens regia sceptrā feret.

In the upper corners of these panels are generally placed the sun and moon, as well as two small shields charged with the cross of St. George and the arms of the City of London (Plate v.). In addition to these stamps, Reynes used a very remarkable one representing the instruments of the Passion treated as a coat of arms (see Plate viii.). The binder of the books bearing the arms of Queen Katharine of Aragon (Plate vi.) and Queen Anne Boleyn (Plate vii.) is unknown.

About the year 1540 the art of tooling in gold was introduced into England. Thomas Berthelet, the King's printer and binder, appears to have been the first to practise it in this country, and the bindings represented in Plates x. and xii. are no doubt early examples of his work. The designs which he employed are evidently copied from Italian bindings, and in a bill for books supplied to Henry VIII., some of which Berthelet also bound for the King, he charges, on the 15th of January 1542, among other items, six shillings for binding 'a New Testament in latyne, and a Psalter englisshe and latyne, bounde backe to backe, in white leather, gorgiously gilted on the leather; the bookes came to ij^s; the byndyng and arabaske drawing in gold on the transfile iiij^s. Summa 6^s'; and on the 14th of June in the same year he delivers for 'the Kinges hyghnes use ij bookes of paper royall, bound after the Venecian fascion,' for which he charges eighteen shillings, about nine pounds of our present money. This bill, for which Berthelet received payment on the 29th of September 1543, is again referred to in the description of the binding of Elyot's *Image of Governance*, represented in Plate x.

After the death of Henry, Berthelet still continued to bind the royal books, and two remarkably fine examples of his work, executed for King Edward VI. and Queen Mary, are depicted in Plates xv. and xvi. King Henry VIII., like several of his predecessors, as well as successors, was a lover of fine bindings, and possessed a very fair collection, or rather a number of collections, of handsomely bound books; for besides his library at Westminster he possessed others at Greenwich, Richmond, Windsor, Newhall in Essex, and Beddington in Surrey. Many of his books, including the magnificent series on vellum bought of Antoine Verard, the Paris printer and bookseller, which now forms one of the choicest treasures of the national library, were bequeathed to him by his father, King Henry VII. In the catalogue of his library at Westminster, compiled towards the end of his reign, numerous notices occur of the binding of the

volumes. Some of these volumes were clothed in cloth of gold, or 'gilted and covered with vellat,' while others were bound 'in lether and gorgiously gilted.' The King had also at Westminster two 'Masse Bookes,' one of which was 'covered with crimson vellat, with xij covers and peces of silver and gilte to the same'; the other being 'covered with tawney vellat, with claspes of copper.'

The inventory of his furniture at St. James's contains entries of 'a book covered with green velvet, contained in a wooden case,' 'a lyttel boke covered with crymson vellat,' a 'Description of the hollie lande'—probably the book with the handsome embroidered binding given in Plate ix.,—and a 'boke covered with vellat, embroidered with the Kings arms, declaring the same, in a case of black leather, with his graces arms.'

The rich and beautiful bindings which adorned many of the service-books of the Church suffered greatly, during this and the succeeding reign, from the religious intolerance of the age, and the opportunities afforded by it for plunder by unprincipled persons. It is doubtful if any of these bindings survived an Order in Council of Henry VIII. 'to strip off and pay into the King's treasury all gold and silver found on Popish books of devotion,' and an Act of Edward VI., passed in 1549, which orders that any person keeping one of these books, and failing to give it up to the authorities by a certain date, for the purpose of having it burnt, or otherwise destroyed, shall be fined ten shillings for the first offence, four pounds for the second, and be imprisoned during the King's pleasure for the third.

Few bindings executed for King Edward VI. and Queen Mary are to be found among the royal books presented to the British Museum by King George II., nor are there many which belonged to Queen Elizabeth. It is known, from the account given in the *Itinerary* of Paul Hentzner, the German traveller, who in 1598 paid a visit to Elizabeth's library at Whitehall, that it was well stored with books in choice bindings, some of them ornamented with pearls and precious stones; but these probably disappeared in the interval which elapsed between the death of the Queen and the arrival of King James I. in London. The dainty little volume in rose-coloured velvet, with gold centre-pieces, corners, and clasps (Plate xix.), came to the Museum with the library of King George III., and the books with the fine bindings, represented in Plates xx. and xxi., were bequeathed by the Rev. C. M. Cracherode. Unfortunately we do not know who bound the Queen's books, nor are we acquainted with the names of the able craftsmen who worked for the Earl of Leicester and Thomas Wotton. Some of the bindings which belonged to the last named collector are but slightly inferior to those executed for Grolier.

With respect to the volumes presented to Queen Elizabeth by Archbishop Parker we are more fortunate. There is little doubt but that they were bound in the workshop which the Archbishop established in his house for the printing, decoration, and binding of his books. In this work he was greatly assisted by John Day, the printer, and it is therefore not unlikely that the initials I D P, which occur on the bindings of the *Flores Historiarum* of Matthew of Westminster (Plate xx.) and *The Gospels in Anglo-Saxon and English* (Plate XXI.), are those of that able man.

The reign of Elizabeth is remarkable for its embroidered bindings, several of which are attributed to the Queen herself, who was a very skilful needle-woman. Although there is no absolute proof that she executed them, still, as some of them are found on volumes written by her, it is quite possible that they are her work. One occurs on a copy of the *Prayers or Meditations of Queen Katharine Parr*, translated into Latin, French, and Italian by Elizabeth when Princess. The book is entirely in her own handwriting, with a dedication to her father, King Henry VIII., dated Hertford, 20th December 1545. The binding is crimson silk, embroidered with gold and silver thread and coloured silks. In the centre of each cover is a large monogram of the names Henry and Katharine. It is preserved in the Museum. Another is in the Bodleian Library, and adorns a translation by Elizabeth from the French of *The Miroir or Glasse of the synneful Soule*, made by her when only eleven years old, and dedicated 'to our most noble and vertuous quene Katherin,' to whom 'Elizabeth her humble daughter wisheth perpetuall felicitie and everlasting ioye.' It is dated 'Assherige, the laste daye of the yeare of our Lord God, 1544.' The book is bound in blue silk, and has the Queen's initials K. P. on each cover, within an ornamental border worked in gold and silver thread.

King James I. surpassed all our kings and queens in his admiration of sumptuous bindings, and the British Museum possesses a considerable number which were executed for him. Some are profusely studded with heraldic thistles and fleurs-de-lis, and others with flaming hearts, tridents, etc. They generally have ornamental corners, and always bear the royal arms in the centre of the covers. They are imitations of the bindings of the books of Louis XIII. of France, which were often decorated with a *semis* of fleur-de-lis, sometimes alone, and sometimes in combination with the crowned initial of the King.

Although it cannot be stated with certainty who executed these bindings for James, it may be safely assumed that many of them are the work of John and Abraham Bateman, the royal binders, but unfortunately it has not been found possible to connect their names with any particular binding. Entries in the Calendars of State Papers show that Robert Barker, the King's printer in

ordinary, and John Norton, the King's printer for the Latin, Greek, and Hebrew tongues, also supplied bindings for the King's service, but the titles of the books are not specified, and they cannot therefore be identified.

In 1581, before James ascended the English throne, he appointed John Gibson to the office of royal binder, and a bill for work done by him for the King in 1580 has been printed by Dibdin in his *Bibliographical Decameron*; but as no binding bearing the arms of James as King of Scotland only has been found on the shelves of the library of the British Museum, it would appear that none of the books mentioned in this invoice are preserved in the national collection.

English work of the early part of the seventeenth century is well shown by the binding of the Book of Common Prayer, figured in Plate XLII. The sides, which are decorated with a *semis* of a small floral device, have somewhat heavy ornamental centre-pieces and corners. The leather, as usual, is brown calf; for though morocco had long been used very generally in France and Italy, it was only occasionally employed by binders in this country, until the commencement of the reign of James I. Although the tooling of this volume is much inferior to that found on the fine French bindings of the time, the design is not without merit, and possesses a rude grandeur which is by no means unpleasing.

No prince contributed so greatly to the increase of the royal library as Prince Henry, the eldest son of James I., and a very large number of books bearing his arms, or his badge and initials, are to be found in the British Museum; some of these books are presentation copies, but the greater portion belonged to the library of his tutor, Lord Lumley, which was purchased by Henry on the death of that nobleman. When these volumes were acquired by the Prince he unfortunately had them rebound in calf, with his arms in the centre of the covers, and large crowned Tudor roses, heraldic lions, fleurs-de-lis, or Prince of Wales's feathers at the corners (see Plate XXXVI.),—a process by which many bindings of great value and interest must have been destroyed. Prince Henry dying intestate, his library became the property of the King his father, and was given with the other royal books to the Museum by King George II.

During the reign of Charles I. the style of binding in England underwent a very distinct change. Instead of the heavy patterns with which the books of James I. were decorated, delicate gold tooling, in imitation of French work of the time, came into very general use. The binding of the Statutes of the University of Oxford, presented by the University to the King, of which a representation is given in Plate XLVII., is a very fine example of this kind of

ornamentation, and reflects much credit on the binder, who is unfortunately unknown.

Although Charles I. was a great lover of the fine arts, and so excelled in them that it is said he might, if it were necessary, 'have got a livelihood by them,' he does not seem to have possessed the same love for books, for he appears to have made but comparatively few additions to the royal collection, and the number of bindings bearing his arms in the library of the British Museum is in consequence but small.

It is possible, however, that this is not entirely due to the indifference of Charles, but may have been caused partly by the fact that some of the books which had belonged to the King disappeared during the early days of the Commonwealth, when the entire royal collection was with difficulty saved from dispersion by the efforts of Selden, who persuaded his friend Bulstrode Whitelocke, First Commissioner of the Great Seal, to apply for the office of Keeper. Whitelocke was successful in his application, and the custody of the library was intrusted to him; John Dury, the friend of Milton, being appointed his deputy.

No notice of the bindings of this period would be complete without some reference to those on the works prepared by Nicholas Ferrar and his relatives at their religious establishment at Little Gidding in Huntingdonshire. A full account of these works, which are very interesting on account of the peculiar circumstances under which they were executed, is given with the description of the binding of the famous Harmony of the Gospels prepared for King Charles I. represented in Plate XLVIII. Many of the exquisite embroidered bindings of this time have also been attributed to the so-called nuns of Little Gidding, but it is very doubtful if any needle-worked covers of books can be traced to them; in fact, there is no record that they performed any work of this description; the binding to which they specially devoted themselves being velvet stamped with gold ornaments.

During the second half of the seventeenth century bookbinding in England reached a very high degree of excellence, as may be seen from the admirable bindings on the books of Charles II., of which an exceedingly fine example is figured in Plate LII. If these books were bound by Samuel Mearn—and of this there can be little doubt, for he was the royal binder, and they were done for the King,—his work is more worthy of being compared with that of the great French artists than any other English craftsman. Although the elaborate *pointillé* tooling plainly reveals the influence of Le Gascon, the designs remain distinctively English in character, while the leather and the forwarding leave little to be desired. Scant justice has been done to these remarkable bindings,

from which many of the patterns used by Roger Payne appear to have been derived, and some of his tools copied. Samuel Mearn occupied the post of royal binder until 1683, when he was succeeded by Charles Mearn, most likely his son, who probably executed the noble binding of Scarborough's *English Euclide* with the cypher of Queen Anne (Plate LX.), for several of the tools used greatly resemble those on the bindings attributed to his predecessor. Some Scottish work of considerable merit was also produced about this period (see Plates LV. and LVI.), which was prolonged to the early years of the next century. An admirable and characteristic example of English binding of the beginning of the eighteenth century is that on a copy of *A Paraphrase and Annotations upon all St. Paul's Epistles*, London, 1702 (Plate LVIII.); its binder is unknown, but it is to be hoped that eventually it will be found possible to connect some name with so fine a piece of work.

William Churchill and Edward Castle were the royal booksellers, bookbinders, and stationers from about 1700 to 1755, and they were probably the binders of the volumes depicted in Plates LXI. and LXII.; but much of the best work of this time was done by Eliot and Chapman, who bound the celebrated library of Robert Harley, the first Earl of Oxford. The decoration they generally adopted for their books consisted of a handsome centre-piece, surrounded by a tooled border, which has since been known as the Harleian style.

The binding of the middle of the eighteenth century is so poor in quality and debased in character as to be almost unworthy of attention, but perhaps the volumes bound for Thomas Hollis, the eccentric editor of Neville's *Parliament of Ladies*, Algernon Sidney's *Discourses concerning Government*, and other works, deserve some notice. He employed the medallist, Thomas Pingo, to cut a number of emblematic tools for him, consisting of the Caduceus of Mercury, a figure of Britannia, the Wand of Æsculapius, and other devices, with which he decorated the interiors as well as the exteriors of his books. Mention ought also to be made of James Edwards of Halifax, and afterwards of Pall Mall, London, who acquired a considerable reputation on account of the exquisite paintings with which he adorned the edges of the leaves of his books. In 1785 he took out a patent for 'embellishing books bound in vellum by making drawings on the vellum which are not liable to be defaced but by destroying the vellum itself.' The vellum was rendered transparent by a peculiar process, and upon its under surface drawings were made, or engravings impressed, which could not be obliterated or injured. A Prayer-Book bound by him in this manner for Queen Charlotte, preserved in the British Museum, is a very creditable example of his work.

Roger Payne was a most excellent binder; the thoroughness and finish

of his work are admirable, and the highest praise is due to him for raising English binding from the debased state into which it had sunk in the early years of the second half of the eighteenth century. But the commendation bestowed upon him has been somewhat excessive. His designs are wanting in originality, for, as it has been stated, they were frequently suggested by those found on the bindings of Mearn, whose stamps he sometimes copied; nor is the execution of his tooling equal to that of the best French binders. An account of him and his work accompanies the description of his binding of a copy of Cicero's *De Oratore* depicted in Plate LXIV.

Whitaker, who originated the style termed Etruscan, in which designs from the Etruscan vases were copied on the leather by means of acids, Mackinlay, for whom Payne worked towards the end of his life, Kalthoeber, Hering, Staggemeier, Walther, Baumgarten, Faulkner, and Benedict, were binders of ability, especially Hering and Kalthoeber, who did some very creditable work in Payne's manner; but the best of his imitators was Charles Lewis. Dibdin, who was a great admirer of this binder, says of him, in his *Bibliographical Decameron*, that 'the particular talent of Lewis consists in uniting the taste of Roger Payne with a freedom of forwarding and squareness of finishing peculiarly his own. His books appear to move on silken hinges.'

Bedford, Rivière, and Zaehnsdorf, who flourished during the middle of the present century, were all craftsmen of great excellence. Their work is of the highest quality, the forwarding being remarkable for its solidity, and the tooling for its finish. It is, however, entirely wanting in originality, but this is a fault shared by all binders of their time.

The English binders have never hitherto received the appreciation they deserve, but it is hoped that the representations of their work which this volume contains will prove that, though they may not have been able quite to equal the exquisite refinement and finish which distinguished the productions of their fellow-craftsmen in France, yet they not only have possessed a sincere love for their beautiful art, but have been able to give expression to it by many admirable examples of which their countrymen may justly be proud.

PLATES
AND
DESCRIPTIONS



PLATE I.

LIBER SAPIENTIÆ.

Additional MS. 24,076.



VERY fine and interesting example of English binding of the end of the twelfth or beginning of the thirteenth century. It is composed of thick wooden boards, covered with brown leather, and is ornamented with a great variety of stamps in blind tooling, arranged in horizontal and vertical rows. On the upper cover the stamps forming the outer horizontal rows have a representation of a half-length figure of a man holding a shield in his right hand and a club in his left; the inner rows being made up of mounted knights. The outer vertical rows consist of palmated leaves, and the inner ones of a lion passant. The centre is divided into two compartments, each impressed with a stamp representing a bishop in pontificals, holding a pastoral staff in his right hand and a book in his left.

On the lower cover the outer horizontal rows are composed of impressions of a stamp representing a king on horseback, holding a palm branch; while the vertical ones consist of stamps bearing a saltire between four human heads in profile. The central portion of this cover is filled with four horizontal rows of stamps; the top and bottom rows being formed of two centaurs discharging arrows at two stags; the second row, of three stamps, the man with shield and club, flanked on either side by a winged ox, the emblem of St. Luke; and the third, of three churches with turrets. Both covers are decorated also with rosettes and dots enclosed within circles.

Purchased in 1861.



W. Griggs.

PLATE I.
LIBER SAPIENTIÆ.
Actual size.

PLATE II.

HISTORIA EVANGELICA. BY PETER COMESTOR.

Egerton MS. 272.



INDING of the beginning of the thirteenth century; dark brown leather, blind tooled; each cover having a border formed of separate stamps, the panel within being divided into two parts by a vertical column of stamps.

On the upper cover the horizontal portions of the border consist of palmated leaves; the vertical portion on the left side being formed by a series of stamps of two dragons with interlaced tails, and that on the right side by stamps bearing a foliated ornament. The line which divides the panel is composed of stamps representing a lion passant within a quatrefoil with trefoils in the outer corners; the divisions being occupied by dragons with foliated tails, and the intermediate spaces with small quatrefoils.

On the lower cover the horizontal parts of the border consist of stamps with a foliated ornament; those on the left vertical portion representing a lion passant, and those on the right a griffin with a foliated tail. The dividing line is formed by impressions of a stamp bearing a figure of King David, crowned, and playing upon a harp. The divisions are ornamented with round stamps with a griffin, and lobe ones having two dragons facing each other, from the union of whose foliated tails arises a branch surmounted by a bird. The intervening spaces are decorated with rosettes.



PLATE II.
HISTORIA EVANGELICA. BY PETER COMESTOR.
Actual size.

PLATE III.

LIBER FESTIVALIS. SECOND EDITION. PRINTED BY WILLIAM
CAXTON AT WESTMINSTER ABOUT 1491.

FOUR SERMONS ON THE LORD'S PRAYER, THE APOSTLES'
CREED, AND OTHER SUBJECTS; GENERALLY KNOWN AS
THE 'QUATUOR SERMONES.' SECOND EDITION. PRINTED
BY CAXTON AT WESTMINSTER ABOUT 1491.

Bound together in one volume.



INDING of the end of the fifteenth century, executed by Caxton; brown leather, with blind tooling, consisting of a border of a rectangular treble set of four-line fillets, enclosing diagonal lines crossing each other; in the lozenge-shaped compartments thus formed are impressed stamps with a griffin, and in the triangular ones a small floral ornament.

The general design of the binding is foreign, and the stamps are evidently not English. Caxton probably brought them with him from Bruges, where his earlier books are believed to have been printed.

Purchased at the Sale of the Library of the Rev.
Edward James, Canon of Winchester, in 1854.



PLATE III.

LIBER FESTIVALIS. CANTON, WESTMINSTER, ABOUT 1491.

12 in. by 8 in.

PLATE IV.

ABBREVIAMENTVM STATVTORVM.

COLOPHON: EXPLICIT ABBREVIAMENTṼ STATVTORVM IMP̃SSVM PER
RICHARDṼ PYNSON & TOTALITER FINITVM NONO DIE MENSIS
OCTOBRIS. ANNO DÑI MILL' MO QVAÏCENTESIMO NONAGESIMO NONO.



VERY interesting binding of the end of the fifteenth century, executed by Richard Pynson. It is of brown leather, having on the upper cover Pynson's device, enclosed within a border of floral design, with a falcon at each of the upper corners, and figures of the Virgin Mary and St. Katharine at the lower. The lower cover is decorated with a Tudor rose, surrounded by vine branches; the whole being encompassed by a very graceful border of foliage and flowers.

Pynson's bindings bearing his device are extremely rare; this is the only example possessed by the Museum.

Purchased in 1889.



Upper cover.



Lower cover.

PLATE IV.
ABBREVIAMENTUM STATUTORUM. R. PYNSON. LOND. 1499.
Actual size.

PLATE V.

OPVSCVLA QVAE IN HOC VOLVMINE CONTINENTVR
HAEC SVNT.

DECLAMATIO PHILIPPI BEROALDI AN ORATOR SIT PHILOSOPHO & MEDICO
ANTEPONENDVS.

PHILIPPI BEROALDI LIBELLVS DE OPTIMO STATV: & PRÏCIPE.

ORATIO PROVERBIORVM CONDITA A PHILIPPO BEROALDO. QVA DOCTRINA
REMOTIOR CONTINETVR.

DECLAMATIO PHILIPPI BEROALDI CONTRA SCORTATOREM & DE EBRIOSO
ALEATOREM.

PHILIPPI BEROALDI HEPTALOGOS SIVE SEPTEM SAPIËTES.



INDING of the early part of the sixteenth century; brown stamped leather; each cover divided into two panels; one bearing the arms of King Henry VIII., the other the Tudor rose, supported by angels, and enclosed within two ribbons, inscribed with the motto:—

Hec rosa virtutis de celo missa sereno
Eternū florens regia scepra feret.

Beneath the Tudor badge are the initials and trade-mark of Julian Notary, the printer, by whom the book was bound. At the upper angles of the panels occur the sun, moon, and stars, together with two shields; one charged with the cross of St. George, the other with the arms of the City of London. On the upper cover the panel with the Tudor rose is placed first, and that containing the royal arms beneath it; on the lower cover the order of the panels is reversed. Similar stamps were used by several binders of the time, who frequently added their initials and marks.

Purchased in 1845.

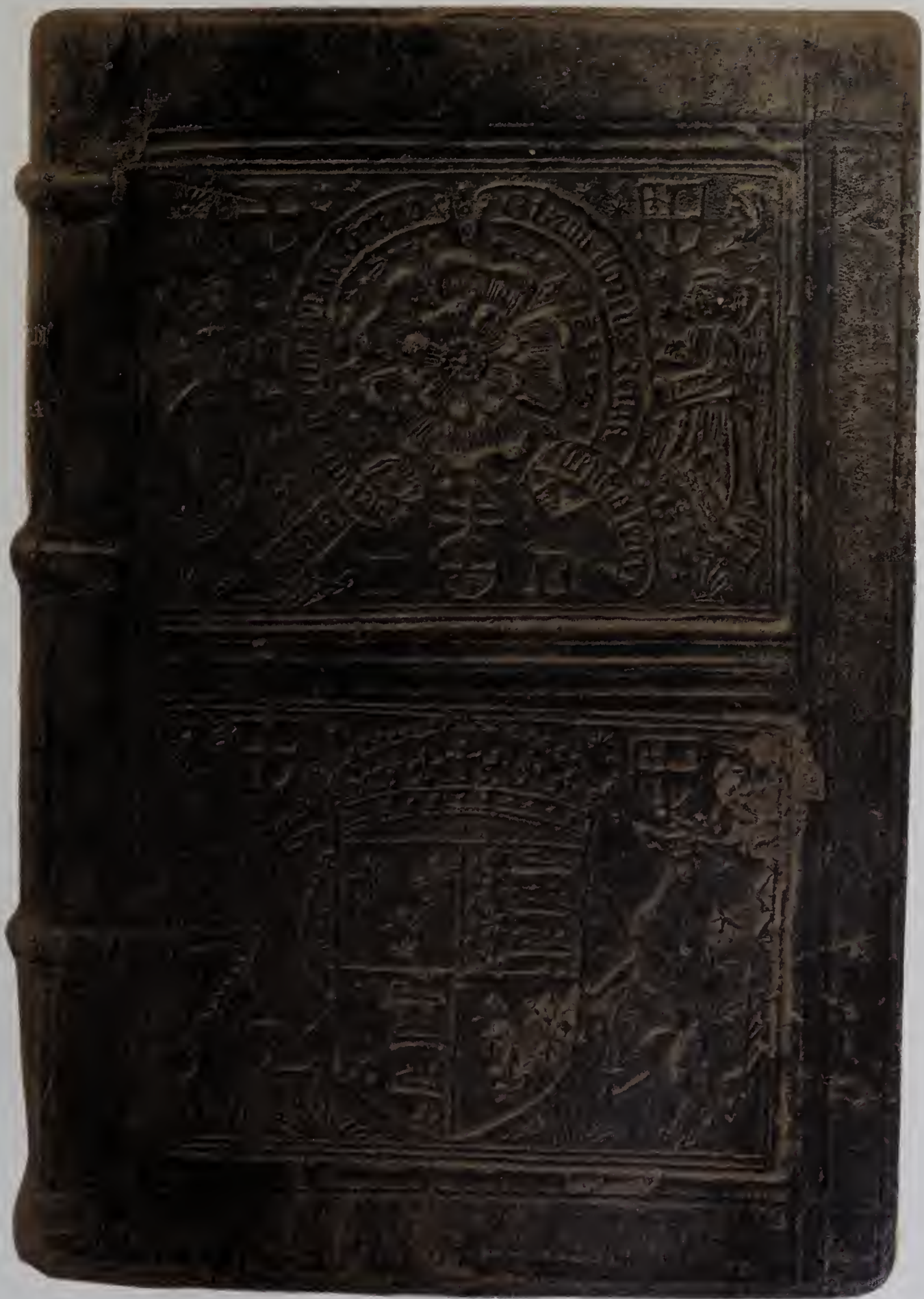


PLATE V.
BEROALDUS. OPUSCULA.
Actual size.

PLATE VI.

ROBERTI WHITINTONI ALMA IN VNIVERSITATE OXONIËSI LAV-
REATI DE OCTO PARTIBVS ORATIONIS OPVSCVLÛ: ITERVM
RECOGNITÛ, ETC.

COLOPHON: LONDINI IN EDIBVS WINANDI DE WORDE VICESIMO PRIMO SVpra
SESQVIMILLESIMÛ NOSTRE SALVTIS ANNO. IDIBVS IVLII.

This volume contains also ten other tracts.



BINDING of the first half of the sixteenth century; brown calf, the upper cover bearing the arms of Queen Katharine of Aragon, ensigned with the royal crown, and supported by two angels. Above the arms are two floral sprays, and below them a mound with herbage and flowers. On the lower cover are impressed the arms of King Henry VIII., also surmounted by a crown, and having for supporters a dragon and a greyhound, which he used in the early part of his reign, but later he omitted the greyhound, placed the red dragon on the sinister side, and took the lion which had been used as the royal crest for the dexter supporter. Above the arms is a Tudor rose between two angels with scrolls, and underneath them two portcullises.

Purchased in 1842.



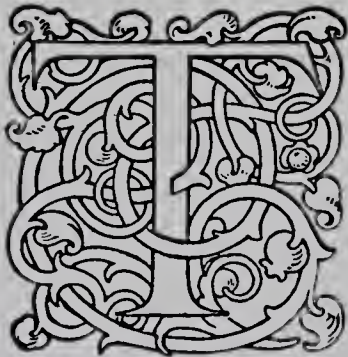
PLATE VI.
WHITTINGTON. DE OCTO PARTIBUS ORATIONIS. LOND., 1521.
Actual size.

PLATE VII.

ROBERTI WHITINTONI ALMA IN VNIVERSITATE OXONIËSI
LAVREATI DE OCTO PARTIBVS ORATIONIS ÆEDITIO.

COLOPHON: IMPRESSVM DILIGENTERQVE ENVCLEATVM PER ME PETRVM
TREVERIS. [SOUTHWARK, ABOUT 1530.]

This volume contains also eight other works by Whittington.



THE binding of this volume is precisely the same as that of the preceding, with the exception that the arms of Queen Anne Boleyn take the place of those of Queen Katharine, and the leather is of a different kind, sheepskin being used instead of calf.

Although this binding and the one figured on Plate VI. bear respectively the arms of Anne Boleyn and of Katharine of Aragon, they were not executed for those Queens, but are only trade bindings.

Purchased in 1862.

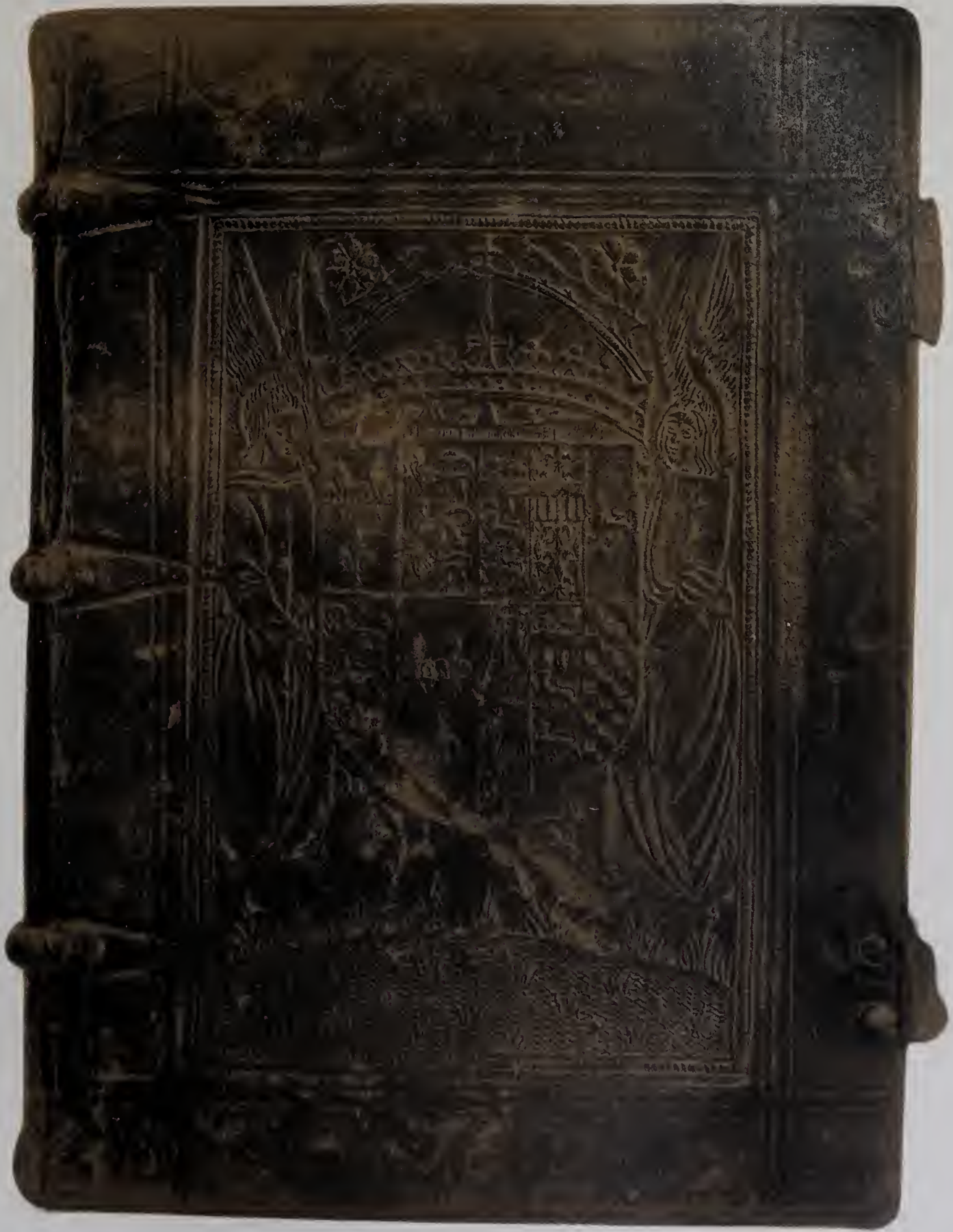


PLATE VII.
WHITTINGTON. DE OCTO PARTIBUS ORATIONIS.
Actual size.

PLATE VIII.

HISTORICAL PAPERS.

Stowe MS. 141.



VERY curious and interesting binding of the first half of the sixteenth century, executed by John Reynes; dark brown leather; each cover impressed with two panel stamps separated by a roll stamp in which a falcon, a bee, and the binder's device are artistically introduced amid sprays of foliage and flowers. The upper panel bears an escutcheon charged with the instruments of the Passion. In the centre is a tomb, and a cross bearing the title, the crown of thorns, and the nails; the spear and the reed with the sponge leaning against the arms. On the dexter side are the three dice, the seamless coat, a hand, the hammer, and the reed; on the sinister side, a head of Judas with a purse suspended from the neck, the pincers, the lantern, and the thirty pieces of silver. The arms are ensigned with a helmet and mantling; surmounted by the crest, consisting of a pillar, with two rods and two scourges attached to it with a cord, and having on the top a cock crowing. Two unicorns form the supporters, and on a scroll beneath the arms is the inscription, *REDEMPTORIS MVNDI ARMA*. On the upper part of the panel are two small shields; one containing the monogram, and the other the device of the binder.

The lower panel is divided into two portions; one bearing the arms of King Henry VIII., ensigned with the royal crown; the other the Tudor rose, supported by angels, and enclosed within two ribbons, inscribed with the motto:—

*Hec rosa virtutis de celo missa sereno
Eternū florens regia scepra feret.*

Beneath is a pomegranate, the badge of Katharine of Aragon. In the angles at the top of these two divisions are stamped the sun and moon, and two small shields: the shields on the upper division bearing respectively a St. George's



PLATE VIII.
HISTORICAL PAPERS.
12½ in. by 8½ in.

cross and the arms of the City of London; those on the lower the initials and device of the binder.

John Reynes, who is the best known of the English binders of his time, lived at the sign of St. George in St. Paul's Churchyard, and was also a printer and stationer. The earliest book he is known to have printed was published in 1527, and the latest in 1544. The date of his birth and that of his death have not been ascertained. His curious design representing the instruments of the Passion as a coat of arms was probably suggested by an engraving in a Book of Hours printed by Thielman Kerver of Paris, but the idea of giving arms to our Lord was not altogether a novel one. In the *Book of St. Alban's*, printed in 1486, and ascribed to Dame Juliana Bernes, it is written, 'Off the ofspryng of the gentilman Jafeth came Habraham, Moyses, Aron, and the profettys, and also the Kyng of ye right lyne of Mary, of whom that gentilman Jhesus was borne very God and man, after his manhood Kyng of the londe of Jude and of Jues gentilman by is modre Mary prynce of Cote armure'; and in another place, 'Criste was a gentilman of his moder behalve and bare cotarmure of aunseturis.'

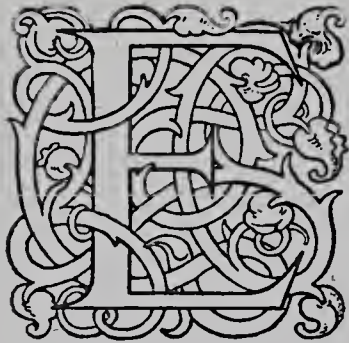


PLATE IX.

TRES AMPLE DESCRIPTION DE TOVTE LA TERRE SAINCTE ET
CHOSSES MEMORABLES FAICTES EN PLVSIEVRS LIEVX ET
VILLES, D'ICELLE EXTRAICTE DE LA BIBLE, ET LIVRES
SAINCT HIEROSME. [PAR MARTIN DE BRION.]

DEDICATION COPY TO KING HENRY VIII.

Royal MS. 20. A. IV.



EMBROIDERED binding of the first half of the sixteenth century; crimson velvet; the arms of Henry VIII., surrounded by the Garter and ensigned with the crown, being worked in the centre of each cover with gold thread and coloured silks. Seed pearls are used in the decoration of the crown; and the initial of the King which occurs on each side of the arms was also probably formed of small pearls, but these have disappeared. At each angle of the sides is a Lancaster rose of satin appliqué ornamented with gold thread. The volume formerly possessed ribbons, but of these only fragments remain.

The manuscript is beautifully written on vellum, every page having a border consisting of a broad gold line with a rose at the corners; and the initial letter of each chapter is illuminated. The arms and initial of the King are emblazoned on the first leaf, and the dedication to him is inscribed in letters of gold on a red ground, enclosed by a handsomely painted border in which flowers, birds, butterflies, and insects are very artistically introduced.

This book is probably the one referred to in the Inventory of Henry VIII.'s furniture at St. James's under the title of a *Description of the hollie lande*. It formed part of the old Royal Library, which was given to the British Museum in 1757 by King George II.



PLATE IX.

DESCRIPTION DE TOUTE LA TERRE SAINCTE. PAR MARTIN DE BRION.

Actual size.

PLATE X.

THE IMAGE OF GOVERNANCE COMPILED OF THE ACTES AND SENTENCES NOTABLE, OF THE MOSTE NOBLE EMPEROVR ALEXANDER SEVERVS, LATE TRANSLATED OVT OF GREKE INTO ENGLYSHE, BY SYR THOMAS ELIOT KNIGHT, IN THE FAVOVR OF NOBYLITIE. ANNO. M.D.XLI.

COLOPHON: LONDINI. IN OFFICINA THOMÆ BERTHELETI TYPIS IMPRESS.

CVM PRIVILEGIO AD IMPRIMENDVM SOLVM.

ANNO. M.D.XL.



BINDING of the first half of the sixteenth century, executed by Thomas Berthelet, the printer of the work, for King Henry VIII.; white leather—probably doeskin; each side having an ornamental border, enclosing a handsome arabesque design, in the centre of which occurs the royal motto, DIEV · ET · MON · DROIT ·, flanked by the initials of the King. On the edges of the leaves are the words REX IN ETERNVM VIVE, painted in gold.

From the Old Royal Collection.

Thomas Berthelet, or Bartlet, was appointed Printer to King Henry VIII. on 22nd February 1530, with an annual fee of £4 sterling. That he also bound the books of the King is shown by a bill preserved in the British Museum, in which he charges Henry the sum of £117, os. 6½d. for books supplied and bound during the years 1541, 1542, and 1543. Although it has not been found possible to identify any of the books now in existence which belonged to the King with those mentioned in this bill, yet the

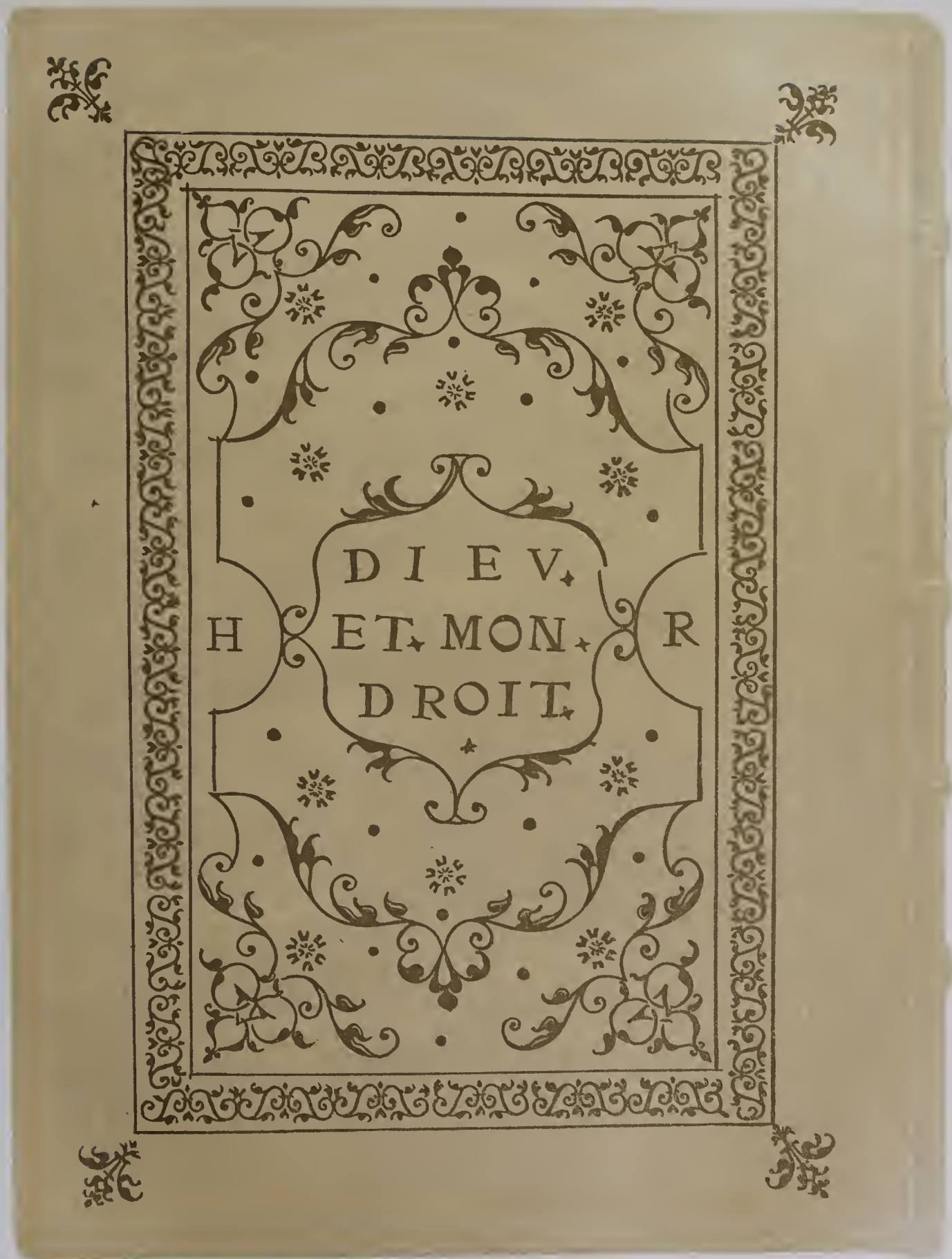


PLATE X.

ELYOT. THE IMAGE OF GOVERNANCE. LONDON, 1541.

Actual size.

present binding and others executed for Henry so greatly resemble some of those described in it that we are able to assign them without doubt to Berthelet, who appears to have been the first to employ gold tooling in this country. Berthelet worked also for King Edward vi. and Queen Mary. He died at the end of 1555 or the beginning of 1556.



PLATE XI.

BIBLIA SACROSANCTA TESTAMĒTI VETERIS & NOVI, E SACRA
HEBRÆORVM LINGVA GRÆCORVMQVE FONTIBVS, CON-
SVLTIS SIMVL ORTHODOXIS INTERPRETIB. RELIGIOSISSIME
TRANSLATA IN SERMONEM LATINVM.

TIGVRI EXCVDEBAT C. FROSCOVERVS ANNO M.D.XLIII.



EMBROIDERED binding of the first half of the sixteenth century; executed for King Henry VIII.; velvet, once crimson, but now rendered tawny by age. The covers are elegantly ornamented with gold braid, and have the initials of the King worked in each centre, with a Tudor rose at the corners. The edges of the leaves are painted with the royal arms, a fleur-de-lis, a Tudor rose, and other decorations.

From the Old Royal Collection.

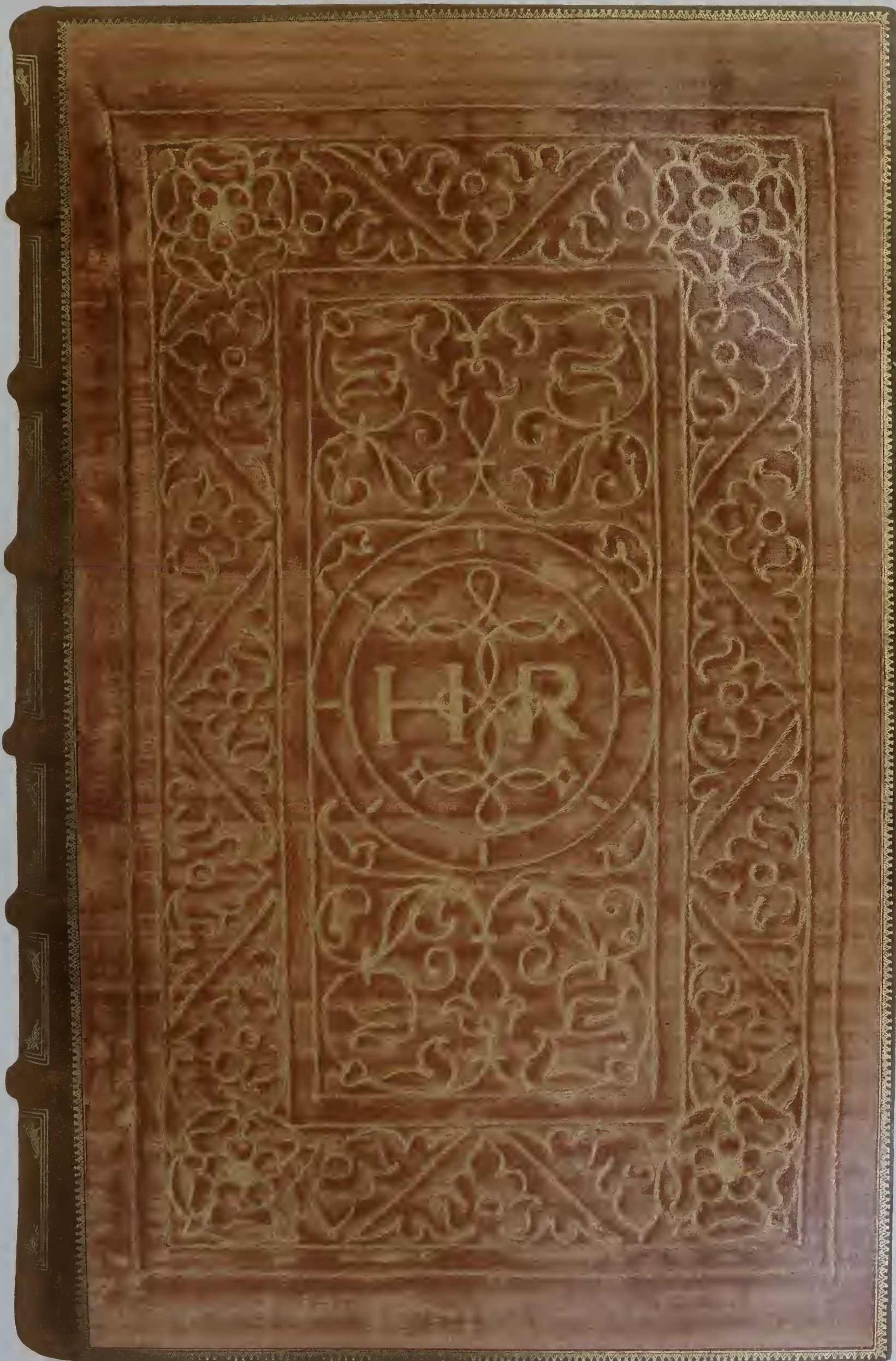


PLATE XI.
BIBLIA. TIGURI, 1543.
15 in. by 9½ in.

PLATE XII.

COMENTARIA RERVM GESTARV̄ APVD SANCTVM DIGERIVM AB
AVGVSTISSIMO IMPERATORE CAROLO QVINTO HISPANIARV̄
REGE, ETC. AD SERENISSIMVM INVICTISSIMV̄QVE REGEM
ANGLIÆ HENRICVM EIVS NOMINIS OCTAVVM. 1544.

[COMMENTARY ON THE CAMPAIGN OF THE EMPEROR CHARLES V. AGAINST THE
FRENCH IN 1544; ADDRESSED BY ANTHONIUS DE MUSICA, OF ANTWERP,
TO HENRY VIII.]

Royal MS. 13. B. xx.



NE of the most elaborate of the bindings executed by Berthelet for King Henry VIII.; brown leather, having in the centre of each cover a vertical panel bearing the arms of the King, ensigned with the royal crown and accompanied by the initials H R. On the upper cover an oblong tablet placed above the arms contains the words VERO DEFENSORI FIDEI, and one below them ERRORVMQVE PROFLIGATORI OPTIMO. On the lower cover are two similar tablets, the upper one having the words MAXIMO HENRICO OCTAVO, and the lower REGI ANGLORVM FRANC HIBERNIEQVE, followed by the letters P. M. P. P. D. G., the meaning of which has not been ascertained. On each side of the centre panels are two circular medallions containing heads of Plato and Dido, with an Aldine ornament, four times repeated, placed between them; the whole being enclosed within the border of Italian design, with floriated ornaments at the corners, which Berthelet frequently used on his bindings.



PLATE XII.

COMMENTARY, IN LATIN, ON THE CAMPAIGN OF THE EMPEROR CHARLES V.
AGAINST THE FRENCH IN 1544; ADDRESSED BY ANTHONIUS DE MUSICA
TO HENRY VIII.

12 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in.

PLATE XIII.

IN TROGVM POMPEIVM SIVE IVSTINVM CHOROGRAPHICA AD
EXCELLENTISS. AC ILLVSTRISS. DOMINVM D. EDVARDVM
WALLIAE PRINCEM. 1546.

[ALPHABETICAL LISTS OF COUNTRIES AND CITIES MENTIONED IN TROGUS
POMPEIUS AND IN THE EPISTLES OF CICERO; ADDRESSED BY PETRUS
OLIVARIUS TO EDWARD, PRINCE OF WALES.]

Royal MS. 15. C. 1.



INDING of the middle of the sixteenth century, executed by Berthelet; light brown calf, each cover having in the centre a circle of rays and flames, within which are impressed the badge of Edward, Prince of Wales, his motto and initials. The circle is surrounded by very graceful arabesque tooling, interspersed with rosettes, stars, etc.; the whole being enclosed within a border of Italian character, with ornamental corners.

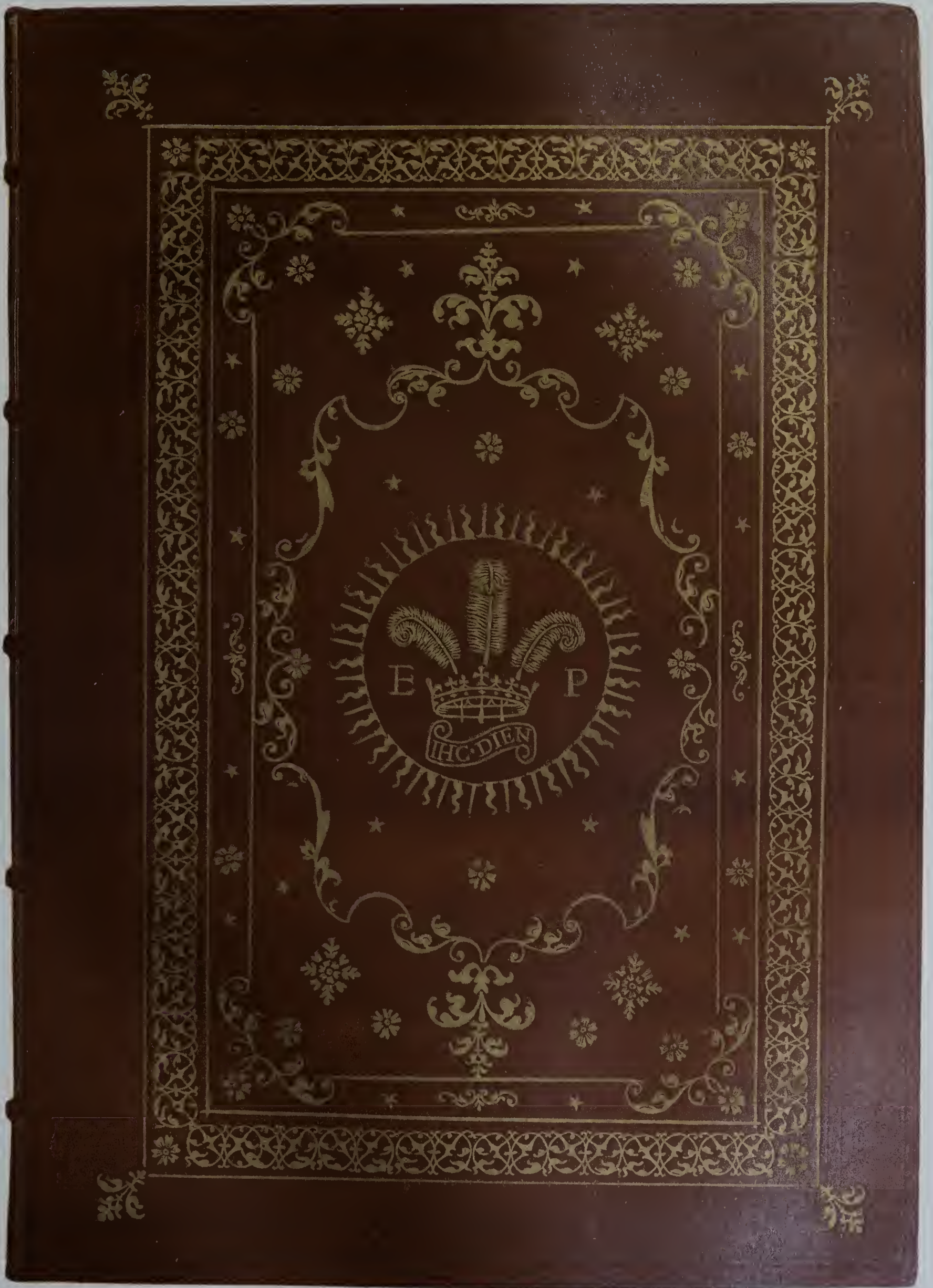


PLATE XIII.

LISTS OF COUNTRIES AND CITIES NAMED IN TROGUS POMPEIUS AND IN
THE EPISTLES OF CICERO; ADDRESSED BY PETRUS OLIVARIUS TO
EDWARD, PRINCE OF WALES, 1546.

Actual size.

PLATE XIV.

**IL PETRARCHA. CON L'ESPOSITIONE D'ALESSANDRO
VELLUTELLO.**

DI NOVO RISTAMPATO CON LE FIGURE AI TRIOMPHI, ET CON PIV COSE
VTILI IN VARIJ LVOGHI AGGIUNTE.

IN VENETIA, APPRESSO GABRIEL GIOLITO DI FERRARIJ. MDXXXIII.



VERY interesting example of English embroidery of the middle of the sixteenth century; purple velvet, with the arms of Queen Katharine Parr, ensigned with the royal crown, worked, probably by herself, in gold and silver thread and coloured silks on both covers. The coat contains a large number of family quarterings, the place of honour being given to the augmentation granted by Henry VIII. to the Queen:—Argent, on a pile, inter six roses, gules, three others of the field. It will be noticed, however, that in these arms the field is gold and not silver. Henry gave an augmentation to the arms of each of four of his wives, Anne Boleyn, Jane Seymour, Katharine Howard, and Katharine Parr. These augmentations, which were composed of some of the royal ensigns, were bestowed as marks of the King's favour, and were always marshalled in the first place, before the paternal coat.

The arms and crown on this binding are worked on some material, most likely linen, and then appliquéd, while the ornamental tracery surrounding them consists of gold cord sewed on the velvet itself. The edges of the leaves are gilt and gauffred.

As the shield is surmounted with the royal crown, and as the Seymour arms do not appear on it, it is probable that this book was bound between the death of Henry VIII. and Katharine's marriage with Lord Seymour of Sudley.

From the Old Royal Collection.



PLATE XIV.
IL PETRARCHA. VENETIA, 1544.
Actual size.

PLATE XV.

PETRI BEMBI CARDINALIS HISTORIAE VENETAE LIBRI XII.

CVM PRIVILEGIIS. VENETIIS. M.D.LI.



INDING of the middle of the sixteenth century, executed for King Edward VI.; brown calf, the sides decorated with a very beautiful geometrical and arabesque design in black and gold, having in the central compartment formed by the pattern the arms of the King, with his crowned initials on each side. In a circle above the arms is the royal motto DIEV · ET · MON · DROYT ·, and in one beneath them the date M.D.L.II. The back of the book is made concave, and is gilt and gauffed in imitation of the fore-edge.

This exceedingly fine specimen of English imitation of Italian work of the period was doubtless bound by or under the superintendence of Berthelet.

From the Old Royal Collection.



PLATE XV.

PETRI BEMBI CARDINALIS HISTORIA VENETA. VENETIIS, 1551.

Actual size.

PLATE XVI.

EPITOME OMNIVM OPERVM DIVI AVRELII AVGVSTINI, EPISCOPI
HIPPONENSIS, PRIMVM QVIDEM PER IOHANNEM PISCA-
TORIVM COMPENDIARIA QVADAM VIA COLLECTA.

NVNC AVTEM DILIGENTIVS RECOGNITA, & MVLTORVM ADIECTIONE, QVÆ
IN PRIORI ÆDITIONE, NON ABSQVE MAGNA AVGVSTINIANÆ SENTENTIÆ
IACTVRA, DESIDERABANTVR, AVCTA & LOCVPLETATA PER IOHANNEM
PESELLIVM TYLANVM THEOLOGVM, ORDINIS PRÆDICATORV̄ PER
GERMANIAM SVPERIOREM PROVINCIALEM.

COLONIAE EX OFFICINA MELCHIORIS NOVESIANI.

M.D.XLIX.



ANOTHER handsome binding of the middle of the sixteenth century, executed by Berthelet; brown calf, the covers richly ornamented with a geometrical pattern combined with arabesques, having in each centre the arms of Queen Mary I. within a flamed circle; her initials being placed at the sides.

From the Old Royal Collection.



PLATE XVI.

EPITOME OPERUM DIVI AUGUSTINI. COLONIE, 1549.

12½ in. by 8¼ in.

PLATE XVII.

THE ACTIS AND CONSTITVTIOVNIS OF THE REALME OF SCOTLAND MAID IN PARLIAMENTIS HALDIN BE THE RYCHT EXCELLENT, HIE AND MYCHTIE PRINCEIS KINGIS JAMES THE FIRST, SECUND, THRID, FEIRD, FYFT, AND IN TYME OF MARIE NOW QVENE OF SCOTTIS, VISEIT, CORRECTIT, AND EXTRACTIT FVRTH OF THE REGISTERS BE THE LORDIS DEPVTE BE HIR MAIESTEIS SPECIALL COMMIS-SIOVN THAIRTO.

ANNO. DO. 1566.

COLOPHON: IMPRENTIT AT EDINBURGH BE ROBERT LEKPREVIK THE XXVIII DAY OF NOVEMBER, THE ZEIR OF GOD ANE THOVNSAND FYVE HVNDRETH THRE SCOIR SAX ZEIRIS.

THIS BOOK IS USUALLY KNOWN AS THE 'BLACK ACTS,' FROM THE CHARACTER OF THE TYPE.



VERY interesting specimen of Scottish binding of the second half of the sixteenth century; dark brown calf, each cover having a handsome arabesque border, enclosing the arms of Mary, Queen of Scots, which are impressed in gold, and painted, but traces only of the colours now remain. Above the arms, on a scroll painted white, is the motto *IN DEFENS*, and from them is suspended the Order of St. Andrew. On the left side is the name of the Queen, *MARIA*, and on the right side the word *REGINA*, stamped in gold on white scrolls.

Bindings bearing the arms of Mary, Queen of Scots, are excessively rare; this is the only example possessed by the Museum.

From the Library of King George III.



PLATE XVII.

THE BLACK ACTS. EDINBURGH, 1556.

Actual size.

PLATE XVIII.

LES QVATRE PREMIERS LIVRES DES NAVIGATIONS ET PEREGRINATIONS ORIENTALES, DE N. DE NICOLAY DAVPHINOYS, SEIGNEVR D'ARFEVILLE, VARLET DE CHAMBRE, & GEOGRAPHE ORDINAIRE DV ROY.

AVEC LES FIGVRES AV NATVREL TANT D'HOMMES QVE DE FEMMES SELON LA DIVERSITÉ DES NATIONS, & DE LEVR PORT, MAINTIEN, & HABITS.

A LYON,
PAR GVILLAVME ROVILLE.
AVEC PRIVILEGE DV ROY.

1568.



INDING of the second half of the sixteenth century; dark olive morocco, having a border of gold and blind tooling, with ornamental corners of inlaid white leather stamped with gold. In the centre of each cover, enclosed by a bold and graceful scroll-work pattern combined with arabesques, is a sunken panel, on which are painted the arms of Queen Elizabeth, together with her initials, upon a silver ground; each side is decorated also with four Tudor roses impressed in silver and ensigned with gold crowns. The covers, each of which consists of two millboards curiously and skilfully sewn together, formerly possessed green ribbons:—one set at the top and bottom, and two sets at the front of the volume.

From the Old Royal Collection.



PLATE XVIII.

NICOLAY. NAVIGATIONS ET PEREGRINATIONS ORIENTALES. LYON, 1568.

14 in. by 9½ in.

PLATE XIX.

MEDITATIONVM AC PRECATIONVM CHRISTIANARVM LIBELLVS.

FORMANDIS TVM CONSCIENTIIS, TVM MORIBVS FIDELIVM, LONGE VTILLISSIMVS.

CVM ALIIS PLERISQVE IAM ADDITIS, QVÆ SEQVENS INDICABIT PAGELLA.

LVGDVNI, M.D.LXX.



VERY beautiful binding in rose-coloured velvet, executed for Queen Elizabeth in the second half of the sixteenth century. The covers are embellished with centre-pieces bearing a crowned Tudor rose, and the initials E R, corners with a floral device, and clasps also ornamented with a rose; the whole being of gold decorated with colours in enamel. The edges of the leaves are gilt, gauffred and painted. The velvet is much faded, and has unfortunately lost a great part of the pile. This charming little volume is preserved in the library of King George III., which now forms part of the British Museum.

Queen Elizabeth appears to have been particularly partial to these costly bindings, and to have possessed a considerable number of them.

Paul Hentzner, a native of Brandenburg, when travelling in this country as tutor to Christoph Rehdiger, a young nobleman of Silesia, paid a visit, in August 1598, to the Queen's library at Whitehall; and he tells us in his *Itinerarium* that it was well stored with books in various languages, 'all bound in velvet of different colours, although chiefly red, with clasps of gold and silver; some having pearls and precious stones set in their bindings.'

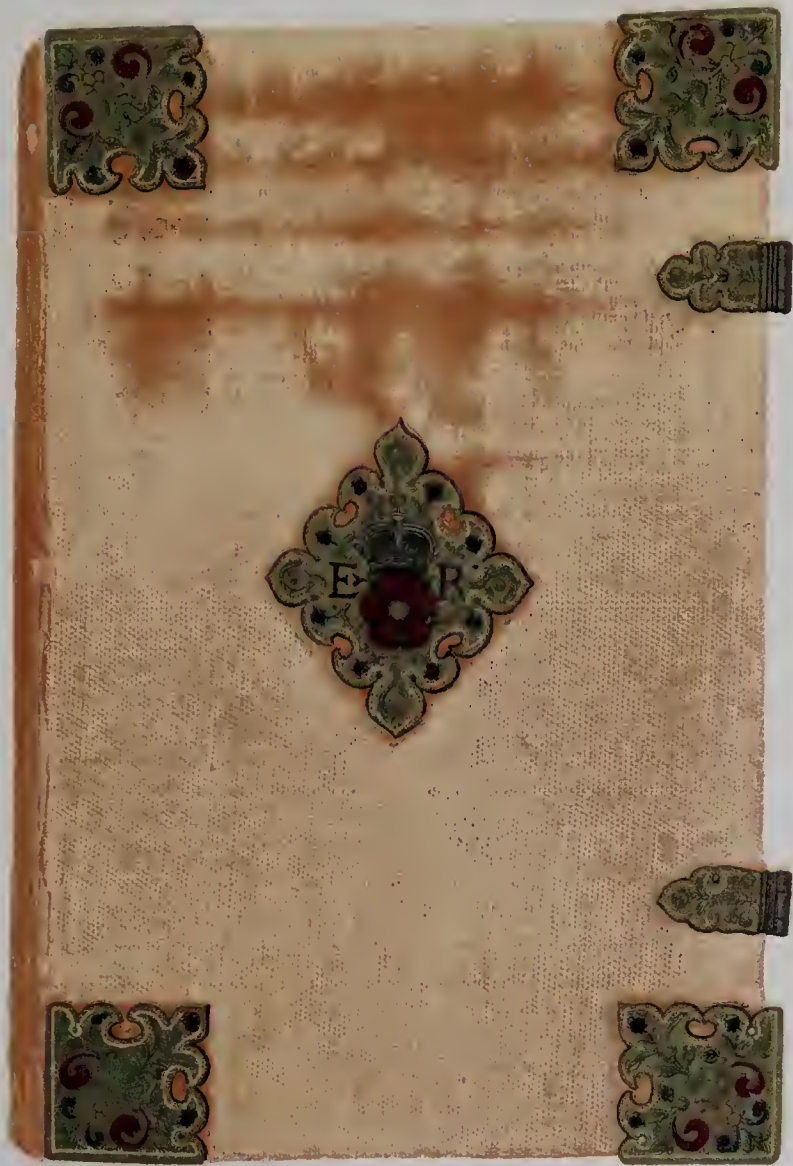


PLATE XIX.
MEDITATIONUM AC PRECATIONUM CHRISTIANARUM LIBELLUS.
LUGDUNI, 1570.
Actual size.

PLATE XX.

FLORES HISTORIARVM PER MATTHÆVM WESTMONASTERIEN-
SEM COLLECTI, PRÆCIPVÈ DE REBVS BRITANNICIS AB
EXORDIO MVNDI VSQVE AD ANNVM DOMINI 1307.

LONDINI, EX OFFICINA THOMÆ MARSHII, ANNO DOMINI 1570.

COLOPHON: LONDINI, EXCVDEBAT THOMAS MARSHIVS SECVNDQ DIE IVNII,
ANNO GRATIÆ, 1570.

A PRESENTATION COPY FROM MATTHEW PARKER, ARCHBISHOP OF
CANTERBURY, TO QUEEN ELIZABETH.



HIS magnificent specimen of English binding of the second half of the sixteenth century, which was probably executed in Archbishop Parker's own house, is of brown calf, having corners and side-pieces of inlaid white leather, beautifully decorated with trophies of instruments of war and music stamped in relief upon a gold ground. In the centre of each cover is an ornament consisting of an elegant geometrical and arabesque pattern, executed in the same style as the corners and side-pieces, and enclosing the arms of Queen Elizabeth, surrounded by the Garter and ensigned with the royal crown; her initials being placed outside. The sides are also studded with gold dots, arranged in groups of three. The book has clasps, and the edges of the leaves are gilt, gauffed, and painted. In each of the ornamental corners occurs a small tablet containing the letters I D P, and it has been suggested that they may be those of John Day, Printer, as they occur also on the binding of a copy of *The Gospels in Anglo-Saxon and English*, printed by him in 1571. [See Plate XXI.]

Bequeathed by the Rev. C. M. Cracherode.



PLATE XX.

FLORES HISTORIARUM PER MATTHÆUM WESTMONASTERIENSEM COLLECTI.

LONDINI, 1570.

11 $\frac{3}{4}$ in. by 8 in.

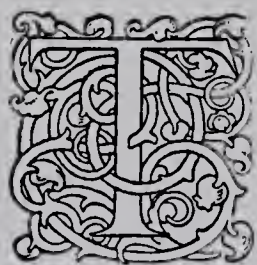
PLATE XXI.

THE GOSPELS OF THE FOWER EVANGELISTES TRANSLATED IN
THE OLDE SAXONS TYME OVT OF LATIN INTO THE VVLGARE
TOVNG OF THE SAXONS, NEWLY COLLECTED OVT OF
AVNCIENT MONVMENTES OF THE SAYD SAXONS, AND NOW
PVBLISHED FOR TESTIMONIE OF THE SAME.

AT LONDON. PRINTED BY IOHN DAYE, DWELLING OVER ALDERSGATE, 1571.

CVM PRIVILEGIO REGIÆ MAIESTATIS PER DECENNIVM.

A PRESENTATION COPY FROM THE EDITOR, JOHN FOX, THE MARTYRO-
LOGIST, TO QUEEN ELIZABETH, TO WHOM THE WORK IS DEDICATED.
A MS. NOTE ON THE TITLE-PAGE STATES THAT 'THIS WAS THE
DEDICATION BOOK PRESENTED TO THE QUEENES OWNE HANDS BY
MR. FOX.'



HIS volume, like that given in the preceding Plate, is bound in brown calf, and has its covers inlaid with the same centre-piece and corners; the side-pieces being omitted on account of the smaller size of the book. The centre-piece encloses the arms of Elizabeth; the initials of the Queen being stamped outside. The covers are also studded with gold dots, and the edges of the leaves are gilt, gauffred, and painted. The initial letters I D P are also found on this binding.

Bequeathed by the Rev. C. M. Cracherode.



PLATE XXI.

THE GOSPELS IN ANGLO-SAXON AND ENGLISH. LONDON, 1571.

Actual size.

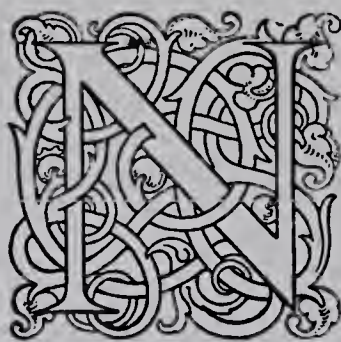
PLATE XXII.

DE ANTIQVITATE BRITANNICÆ ECCLESIAE & PRIVILEGIIS
ECCLESIAE CANTVARIENSIS, CVM ARCHIEPISCOPIS EIVSDEM
70. AN. DOM. 1572.

WRITTEN BY MATTHEW PARKER, ARCHBISHOP OF CANTERBURY, WITH
THE ASSISTANCE OF HIS SECRETARIES, JOHN JOSSELINE AND
GEORGE ACKWORTH, AND PRINTED BY JOHN DAY AT LAMBETH
PALACE.

THE FIRST BOOK PRIVATELY PRINTED IN ENGLAND, OF WHICH PRO-
BABLY NOT MORE THAN TWENTY-FIVE COPIES WERE STRUCK OFF.

THIS VOLUME IS GENERALLY BELIEVED TO BE A PRESENTATION COPY
FROM THE ARCHBISHOP TO QUEEN ELIZABETH.



NO embroidered binding in the British Museum is so well known as the famous one which adorns this beautiful copy of Archbishop Parker's work. The material is green velvet, and each cover has a curious border representing the paling of a deer-park worked in gold and silver thread upon yellow satin appliqué. Within the border on the upper cover are four deer in different attitudes, one being placed at each angle; in the centre of the panel is a rosebush bearing red and white roses, and the remaining space is filled with various other flowers and tufts of grass. A somewhat similar design is enclosed by the border on the lower cover; a recumbent deer is worked in the centre of the panel, the rest of the field being occupied by four other stags, two snakes, and some small plants and flowers. The back is divided by gold cord into five panels, decorated alternately with a white and a red rose. The embroidery is executed in gold and silver thread and coloured silks, and is partly appliqué and partly



PLATE XXII.

PARKER. DE ANTIQVITATE BRITANNICÆ ECCLESIE. LONDON, 1572.

Actual size.

worked on the velvet. The volume once had red silk ribbons, but of these only small portions now remain.

It is difficult to assign any meaning to the design; it may possibly have some reference to the name of the author of the book.

Archbishop Parker established a workshop for printing, decorating, and binding books in his own house, and this volume was probably bound as well as printed there, for in a letter to Lord Burghley, dated the 9th of May 1573, he writes with reference to this work: 'I haue within my House in Wagis, Drawers and Cutters, Paynters, Lymners, Wryters, and Boke-Bynders'; and he adds that he has sent Lord Burghley a copy of it 'bound by my Man.'

From the Old Royal Collection.

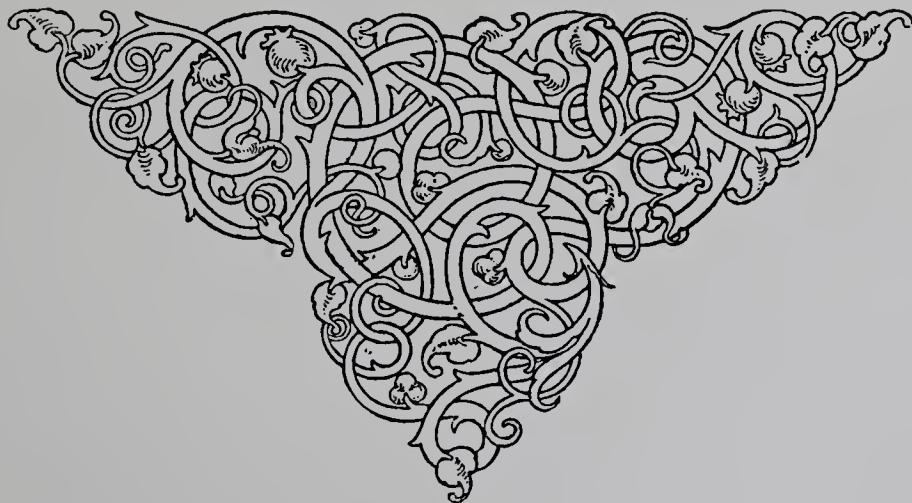


PLATE XXIII.

BIBLIA SACROSANCTA TESTAMENTI VETERIS & NOVI, E SACRA
HEBRÆORVM LINGVA GRÆCORVMQVE FONTIBVS, CON-
SVLTIS SIMVL ORTHODOXIS INTERPRETIBVS, RELIGIOSIS-
SIME TRANSLATA IN SERMONEM LATINVM.

TIGVRI, EXCVDEBAT CHRISTOPH. FROSCHOVERVS, ANNO M.D.XLIIII.



REMARKABLE and interesting binding of the second half of the sixteenth century; green velvet, having the arms of Queen Elizabeth, surrounded by the Garter and ensigned with the royal crown, stamped upon coloured silks on a panel formed of two gold lines with ornamental corners; between the lines of the panel on the upper cover is the verse ESTO FIDELIS VSQVE AD MORTEM ET DABO TIBI CORONAM VITÆ. APOC. 2; and between those on the lower, the verse FIDEM SERVAVI QVOD SVPEREST REPOSITA EST MIHI CORONA IVSTITIÆ: 2. TIM. 4.

The edges of the leaves are gilt, beautifully gauffred, and partly painted; the fore-edges having impressed upon them the arms of the University of Oxford, with one of the mottoes of the University, VERITAS LIBERABIT, BONITAS REGNABIT; on the upper edges is a crowned Tudor rose, accompanied by the initials E. R., and surrounded by another motto of the University, DOMINVS LVX MEA ET SALVS MEA QVEM TIMEBO; and on the lower edges is the portcullis badge, surmounted with the initials of the Queen, and encircled by a third motto of the University, IN PRINCIPIO ERAT VERBV: ET VERBV: ERAT APVD DEV.

This is probably the Bible which was presented to Queen Elizabeth by the University of Oxford at Woodstock in September 1575 during her progress through the counties of Northamptonshire, Warwickshire, Staffordshire, Worcestershire and Oxfordshire, for Laurence Humfrey, the Vice-Chancellor, in offering a copy of the Scriptures to the Queen, refers to it in these words:—
'Hic liber nostræ Universitatis insignia continet septem sigillis communitus



PLATE XXIII.
BIBLIA. TIGURI, 1544.
Actual size.

. . . Sententiæ quæ describuntur symbola sunt Academiae; una, In principio erat Verbum, et Verbum erat apud Deum; altera, Dominus illuminatio mea et salus mea, quem timebo?; tertia, Bonitas regnabit, Veritas liberabit'; and these, with some slight differences, are, as already stated, the three mottoes stamped on the edges of this volume. Laurence Humfrey was an advocate of advanced Protestant opinions, and while residing at Zurich in the years 1554 and 1555 lodged in the house of Christopher Froschover the printer, and this renders it likely that a Bible from his press should have been selected by Humfrey for presentation to Elizabeth.

From the Old Royal Collection.



PLATE XXIV.

IVSTINVS.

TROGI POMPEII HISTORIARVM PHILIPPICARVM EPITOMA :

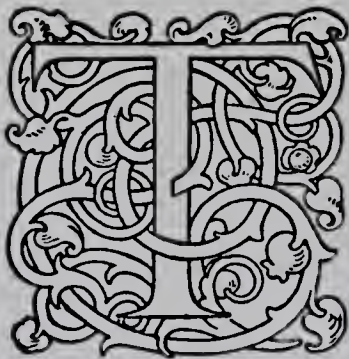
EX MANVSRIPTIS CODICIBVS EMENDATIOR; & PROLOGIS AVCTIOR. IN
EANDEM NOTÆ EXCERPTIONES CHRONOLOGICÆ: ET VARIARVM
LECTIONVM LIBELLVS.

PARISIIS,

APVD IACOBVM DV PVYS, SVB SIGNO SAMARITANÆ,

1581.

CVM PRIVILEGIO REGIS.



THE bindings executed for Queen Elizabeth generally bear her arms and initials, but occasionally they are decorated with a falcon, crowned, and holding a sceptre. This was the device of her mother, Anne Boleyn, but its use was continued by Elizabeth. Holinshed states in his *Chronicles* that when the Queen visited Norwich in August 1598, during her progress through the counties of Suffolk and Norfolk, St. Stephen's Gate, through which she passed into the city, was decorated in the following manner:—'The outward side of the gate was thus beautified. The queenes armes were most richlie and beautifullie set forth in the chiefe front of the gate. On the one side thereof, but somewhat lower, was placed the scutchion of Saint George his crosse; on the other side, the armes of the citie: and directlie under the queenes maiesties armes, was placed the falcon, hir highnesse badge, in due forme, and under the same were written these words, God and the queene we serve.' And we are further told that in one of the triumphal arches erected at the entrance of the market-place, 'in the forefront towards hir maiestie was the armes of England on the one side the



PLATE XXIV.

JUSTINUS. TROGI POMPEII HISTORiarUM PHILIPPICARUM EPITOMA.

PARISIIS, 1581.

Actual size.

gate, and on the other side the falcon with crowne and scepter'; which Holinshed in a note informs us is the Queen's 'owne badge.'

The binding in brown calf represented in the accompanying Plate has this device impressed in the centre of each cover, with a sprig of oak at the corners.

Purchased in 1886.



PLATE XXV.

ORATIONIS DOMINICÆ EXPLICATIO. PER LAMBERTVM DANÆVM.
EIVSDEM L. DANÆI THESES, QVIBVS TOTA DE ORATIONE
DOCTRINA COMPREHENDITVR.

EDITIO SECVNDA.

EXCVDEBAT EVSTATHIVS VIGNON, [GENEVA,] M.D.LXXXIII.



EMBROIDERED binding of the second half of the sixteenth century, believed to have been executed for Queen Elizabeth; dark olive-brown velvet, beautifully worked with an arabesque pattern in gold and silver thread, in which are introduced double and single roses of the same materials, in which coloured silks were also used, but these have nearly disappeared. The edges of the leaves are gilt and gauffed, and the volume once possessed ribbons of red and yellow silk.

From the Old Royal Collection.



PLATE XXV.

ORATIONIS DOMINICÆ EXPLICATIO. PER L. DANÆUM. GENEVÆ, 1583.

Actual size.

PLATE XXVI.

ΠΛΑΤΩΝΟΣ ΣΥΜΠΟΣΙΟΝ, Ἡ ΠΕΡΙ ἘΡΩΤΟΣ,
ΔΙΑΛΟΓΟΣ ἨΘΙΚΟΣ.

PLATONIS CONVIVIVM, AVT DE AMORE, COLLOQVIVM MORALE.

PARISIIS.

EX OFFICINA CHRISTIANI WECHELI, SVB SCVTO BASILIENSI, IN VICO
IACOBÆO; & SVB PEGASO, IN VICO BELLOVACENSI. ANNO M.D.XLIII.



INDING of the second half of the sixteenth century; brown calf, the sides richly decorated with elegant scroll-work, painted black, and combined with arabesques; the whole being enclosed by a border with ornamental corners. Executed for Robert Dudley, Earl of Leicester, whose crest in silver and gold is impressed on an oval panel in the centre of each cover.

Little is known respecting the Earl of Leicester's library, but, judging from the number of handsomely bound volumes which are extant bearing his well-known crest, the bear and ragged staff, it must have been both fine and extensive.

From the Old Royal Collection.



PLATE XXVI.

PLATO. CONVIVIVM. GRÆCE. PARISIIS, 1543.

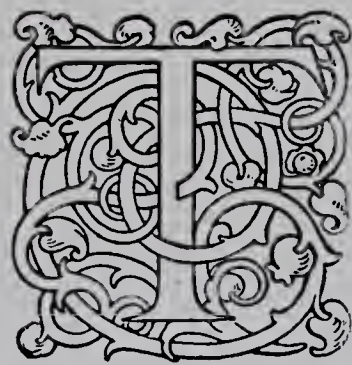
Actual size.

PLATE XXVII.

ΚΛΗΜΕΝΤΟΣ ΑΛΕΞΑΝΔΡΕΩΣ ΤΑ ΕΥΡΙΣΚΟΜΕΝΑ ΑΠΑΝΤΑ.

EX BIBLIOTHECA MEDICA.

COLOPHON: CVDEBAT FLORENTIÆ LAVRENTIVS TORRENTINVS CVM IVLII.
PONT. MAX. CAROLI V. IMPERATORIS, HENRICI GALLORVM REGIS II.
PRIVILEGIIS M.D.L.



THE book upon which this handsome binding is found also formed one of the volumes of the collection of the Earl of Leicester. The decoration of the covers has somewhat a foreign appearance, but the details of the work tend to the conclusion that it was executed in this country. The material used for the binding is brown calf, the sides being tooled with a handsome arabesque design. A lozenge-shaped centre-piece encloses an oval panel bearing the Earl's crest, which is accompanied by the initials R D. The portion of the wreath represented as silver in the original should be gold.

Bequeathed by the Right Hon. Thomas Grenville.



PLATE XXVII.

CLEMENS ALEXANDRINUS. OPERA. GRÆCE. FLORENTIÆ, 1550.

13½ in. by 8¾ in.

PLATE XXVIII.

LES QVESTIONS TVSCVLANES DE MARC TVLLE CICERON:

NOVVELLEMENT TRADVICTES DE LATIN EN FRANCOYS,

PAR ESTIENNE DOLET.

A LYON CHÉS SVLPICE SABON: POVR ANTOINE CONSTANTIN. [1543.]



VERY beautiful binding of the second half of the sixteenth century, executed for Thomas Wotton, who possessed a fine and extensive library. He generally had the covers of his books ornamented in a style similar to that used on the volumes bound for Grolier, whose liberal motto he adopted, and he is in consequence usually known as the English Grolier.

Brown calf is the material used for this binding, the sides being decorated with a very graceful geometrical design, painted black, and combined with arabesques. In the centre of the upper cover are the words THOMAE WOTTONI, and in the same position on the lower, the words ET AMICORVM.

From the Old Royal Collection.

Thomas Wotton, the father of the celebrated Sir Henry Wotton and three other distinguished sons, was born in 1521 at Bocton or Boughton Place, in the parish of Boughton Malherbe, in the county of Kent, and succeeded his father, Sir Edward Wotton, in that estate in 1550. In 1558 he was made Sheriff of the county of Kent, and in July 1573 entertained Queen Elizabeth at his residence, Bocton Place, when she offered him knighthood, which he declined. He was twice married. His first wife was Elizabeth, daughter of Sir John Rudstone, by whom he had three sons,—Edward, knighted by Elizabeth, and afterwards raised to the peerage as Baron Wotton by James I., and James and John, who were also made knights by Elizabeth. His second wife was Eleanora, daughter of Sir William Finch, of Eastwell, in Kent, and widow of Robert Morton, Esq., of the



PLATE XXVIII.

CICERO. QUESTIONS TUSCULANES. LYON, 1543.

Actual size.

same county, by whom he had a son, Henry, the poet and statesman, who was knighted by James I.

Wotton died in London on January 11, 1587, and was buried in the parish church of Boughton Malherbe, where a monument was erected to his memory, with the following inscription: 'Thomas Wottonus, Equestris Ordinis Splendor, et Patriæ Lumen, vir antiqua virtute ac fide (morte cum vita commutata III. Id. Januar. Anno a Christo nato MDLXXXVII.: Ætatis vero suæ LXV) hic situs est.'

The term 'Equestris Ordinis Splendor' might seem to imply that he eventually consented to accept knighthood, but more probably the phrase is only a complimentary one, as his name does not occur in the list of Queen Elizabeth's knights.

Izaak Walton, in his *Life of Sir Henry Wotton*, states that Thomas Wotton 'was a gentleman excellently educated, and studious in all the liberal arts, in the knowledge whereof he attained unto great perfection; who though he had—besides those abilities, a very noble and plentiful estate, and the ancient interest of his predecessors—many invitations from Queen Elizabeth to change his country recreations and retirement for a court life:—offering him a knighthood, and that to be but as an earnest of some more honourable and more profitable employment under her; yet he humbly refused both, being a man of great modesty, of a most plain and single heart, of an ancient freedom, and integrity of mind.'



PLATE XXIX.

CONTENTA.

**RICOLDI ORDINIS RÆDICATORVM CONTRA SECTAM MAHV-
METICAM, NON INDIGNVS SCITV LIBELLVS.**

CVIVSDAM DIV CAPTIVI TVRCORV̄ PROVINCIÆ SEPTEM CASTRENSIS, DE VITA
& MORIBVS EORVNDEM ALIVS NON MINVS NECESSARIVS LIBELLVS.
ADIŪCT⁹ EST LIBELL⁹ DE VITA & MORIB⁹ IVDÆORV̄.

COLOPHON: PARISIIS EX OFFICINA HĒRICI STEPHANI ANNO DOMINI 1511.

**DE REBVS TVRCARV̄ AD FRANCISCVM GALLORVM REGEM
CHRISTIANISS. LIBRI QVINQVE: CHRISTOPHORO RICHERIO
THORIGNEO SENONE, CVBICVLARIO REGIO, & CANCELLARIO
FRANCIÆ A SECRETIS, AVTHORE.**

PARISIIS.

EX OFFICINA ROB. STEPHANI, HEBRAICARVM & LATINARVM LITERARVM
REGII TYPOGRAPHI.

M.D.XL.



NOTHER very remarkable and beautiful binding from the library of Thomas Wotton. The leather employed is brown calf, and the sides are ornamented with an elegant geometrical pattern, painted black, and interlaced with arabesques. In the centre of each cover are impressed the arms of Wotton, but the binding does not bear his motto. His signature, however, occurs on one of the fly-leaves at the beginning of the volume.

This admirable example of English work of the latter half of the sixteenth century compares favourably with the best of the bindings executed for Grolier.



PLATE XXIX.

RICOLDI ORDINIS PRÆDICATORUM CONTRA SECTAM MAHUMETICAM
LIBELLUS, ETC. PARISIIS, 1511, ETC.

Actual size.

PLATE XXX.

BIBLIA SACRA.

ANTVERPIÆ,

EX OFFICINA CHRISTOPHORI PLANTINI, APVD VIDVAM.

M. D. XC.



EMBROIDERED binding of the end of the sixteenth century; green velvet, the sides and back beautifully worked with pearls and gold and silver thread. In the centre of each cover are the initials T G, formed with pearls; those on the upper cover having a garnet placed between them, but the stone on the lower cover is wanting. The edges of the leaves are gilt and gauffred, and have on the fore-edges a circular panel containing two clasped hands surmounted with a flaming heart bearing the initial G, while beneath the hands occur two Ts linked together with a lover's knot.

Purchased at the sale of the Library of the Duke of Sussex in 1846.



PLATE XXX.
BIBLIA SACRA. ANTVERPIÆ, 1590.
Actual size.

PLATE XXXI.

DE ANTIQVITATE CANTEBRIGIENSIS ACADEMIÆ LIBRI DVO.
IOHANNE CAIO ANGLO AVTHORE.

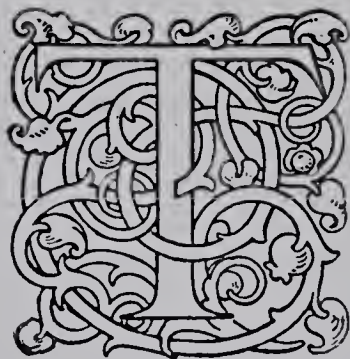
COLOPHON: LONDINI IN ÆDIBVS IOHANNIS DAI AN. DOMINI 1574.
CVM GRATIA & PRIVILEGIO REGIÆ MAIESTATIS.

HISTORIÆ CANTEBRIGIENSIS ACADEMIÆ LIBRI DVO.
IOHANNE CAIO ANGLO AVTHORE.

COLOPHON: LONDINI IN ÆDIBVS IOHANNIS DAI. AN. DOMINI 1574.
CVM GRATIA ET PRIVILEGIO REGIÆ MAIESTATIS.

THE TWO WORKS ARE BOUND TOGETHER IN ONE VOLUME, AND THE TITLE-PAGES OF BOTH ARE PRINTED IN GOLD, AND HAVE ILLUMINATED BORDERS. THE SECOND WORK CONTAINS A COLOURED MAP OF CAMBRIDGE, ENGRAVED BY RICHARD LYNE, OF WHICH ONE OTHER COPY ONLY IS KNOWN; ALSO THE ARMS OF THE SEVERAL COLLEGES, AND ELEVATIONS OF THE SCHOOL SQUARE; ALL FINELY COLOURED.

A PRESENTATION COPY TO KING JAMES I. FROM JOHN PARKER, SON OF ARCHBISHOP PARKER, AS APPEARS FROM THE MS. DEDICATION AT THE BEGINNING OF THE VOLUME.



HIS very beautiful example of English work of the commencement of the seventeenth century is bound in brown calf; the sides being decorated with an elegant border, having at each angle an ornamental design consisting of military trophies stamped in relief upon a gold ground. In the centre of each cover is a very handsome panel bearing a Tudor rose, ensigned with the royal crown; the space between the border and the panel being filled with graceful gold tooling. The edges of the leaves are gilt, and very elaborately gauffed.

From the Old Royal Collection.



PLATE XXXI.

CAIUS. DE ANTIQVITATE CANTEBRIGIENSIS ACADEMIE. LONDINI, 1574.

Actual size.

PLATE XXXII.

PONTIFICALE ROMANVM CLEMENTIS VIII. PONT. MAX. IVSSV
RESTITVTVM ATQVE EDITVM.

ROMAE M.D.XCV.

COLOPHON: ROMAE, APVD IACOBVM LVNAM.

IMPENSIS LEONARDI PARASOLI & SOCIORVM.

M.D.XCV.

EX AVTHORITATE SVPERIORVM.



NOBLE example of the sumptuous bindings executed for King James I.; brown morocco, the sides ornamented with an elegant border, enclosing alternate rows of thistles and fleurs-de-lis, interspersed with a small floral device. In the centre of each cover are impressed the arms of the King. The back is treated in the same manner as the sides. The British Museum possesses many books which belonged to James, bound in a similar style, and adorned with various stamps. Besides the thistle and fleur-de-lis used in the decoration of this volume, tridents, flaming hearts, etc., were frequently employed by the binders, who were most probably John and Abraham Bateman, who were appointed to the office of bookbinders to the King by a warrant dated May 3rd, 1604, at a yearly fee of £6.

From the Old Royal Collection.

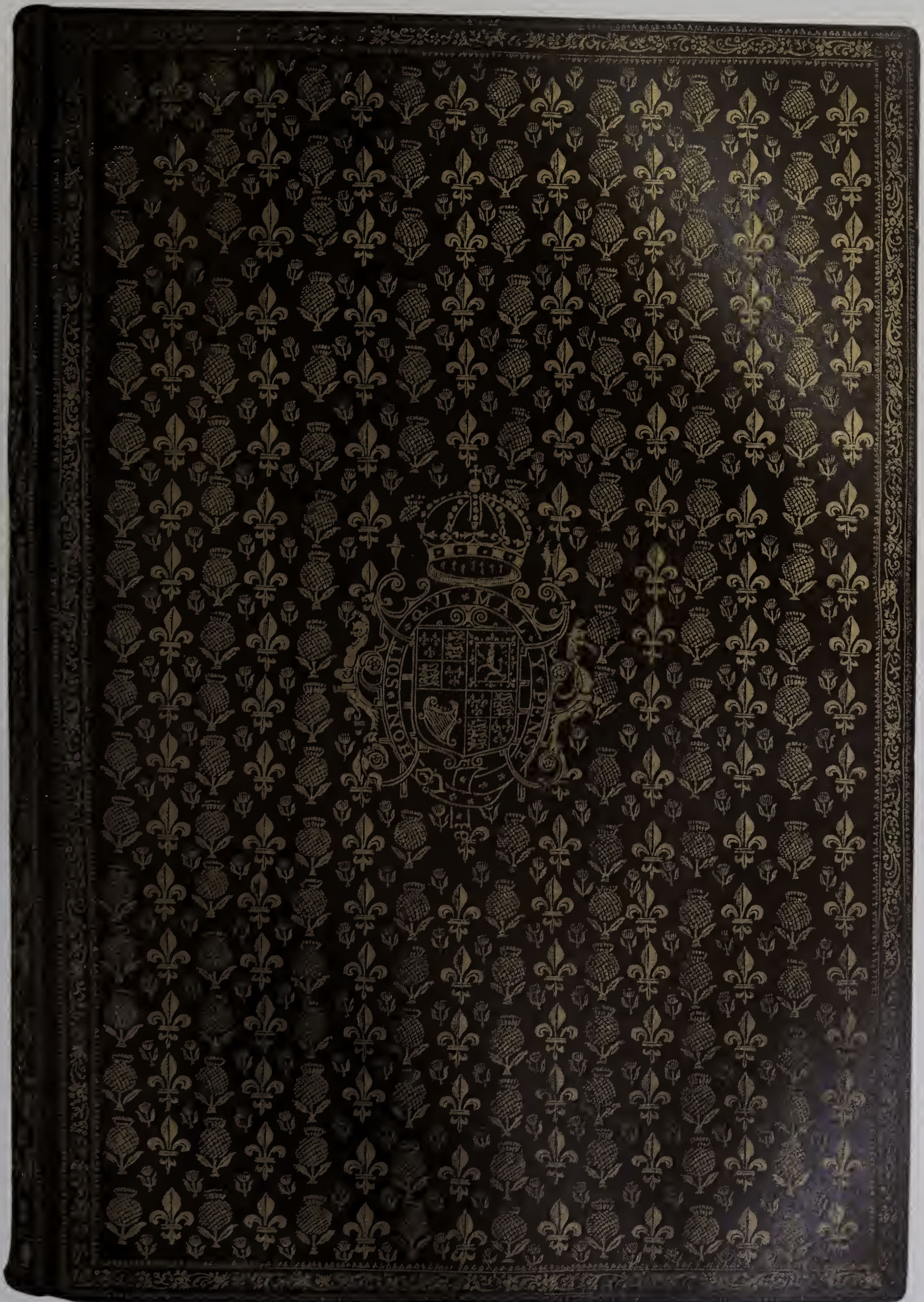


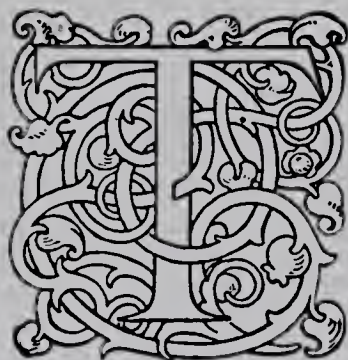
PLATE XXXII.
PONTIFICALE ROMANUM. ROMAE, 1595.
15½ in. by 10½ in.

PLATE XXXIII.

THE PLEA BETWEENE THE ADVOCATE AND THE ANT'ADVOCATE
CONCERNING THE BATHE AND BACHELER KNIGHTES
WHEREIN ARE SHEWED MANYE ANTIQVITYES TOVCHINGE
KNIGHTHOOD BY FRANCIS THYNNE ESQVIER, LANCASTER
HEROLDE. [1605.]

Additional MS. 12,530. A. IV. C.

DEDICATED TO KING JAMES I.



HIS handsome binding is a very fine and characteristic example of English work of the beginning of the seventeenth century. It was executed for presentation to James I., and is also probably the handicraft of John and Abraham Bateman, who had been recently appointed to the office of bookbinders to the King. The material is brown calf, having in the centre of each cover of the volume an ornamental panel containing the royal arms, surrounded by the Garter, and enclosed by a beautiful border, in which the Prince of Wales' feathers, the portcullis, the rose, the thistle, the fleur-de-lis, and the crowned falcon holding the sceptre—the family badge of Queen Elizabeth—are very artistically introduced. The sides have also ornamental corners, and are thickly studded with fleurs-de-lis.

On the back of the title-page of the manuscript are emblazoned the arms of James, accompanied by the lines :—

Scotia quod iuncta ẽ Anglis sub Rege Iacobo
Hæc nos fœlices splendida signa docent.

The volume contains the book-plate of Horace Walpole, and a note in his handwriting on the inside of the upper cover states that it was a present from Sir Joseph Banks, President of the Royal Society, 1786.

The book was purchased by the British Museum at the Strawberry Hill Sale in 1842.

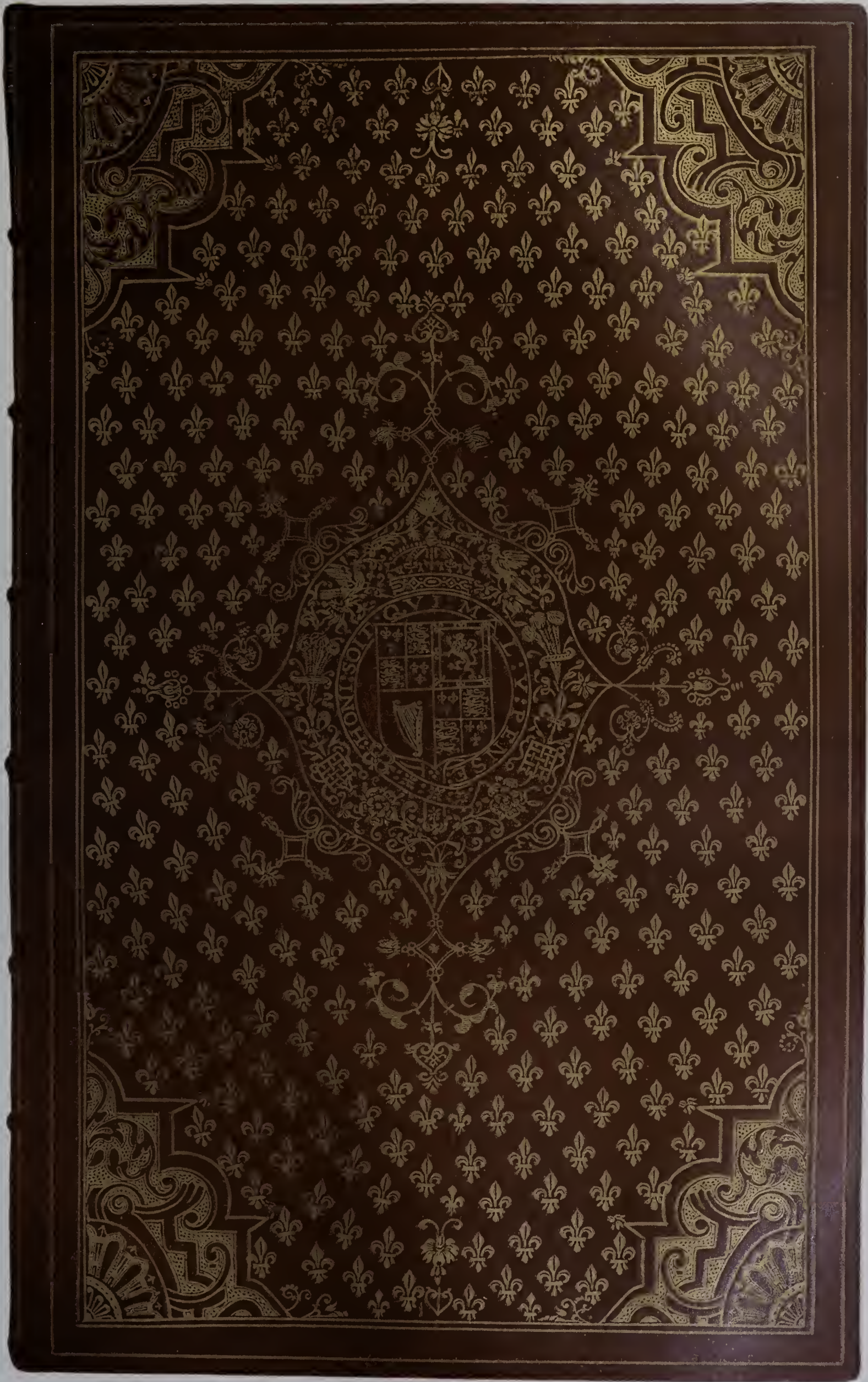


PLATE XXXIII.

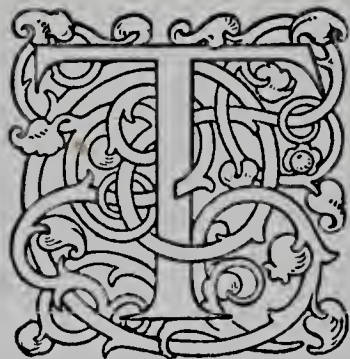
THYNNE. PLEA CONCERNING THE BATHE AND BACHELER KNIGHTES.
1605.

13 in. by 8 in.

PLATE XXXIV.

LES VRAIS POVRTRAITS ET VIES DES HOMMES ILLVSTRES
GRECS, LATINS ET PAYENS. RECVEILLIS DE LEVR
TABLEAVX, LIVRES, MEDALLES ANTIQVES ET MODERNES.
PAR ANDRÉ THEVET ANGOVMOYSIN, PREMIER COSMO-
GRAPHE DV ROY.

A PARIS. PAR LA VEFVE I. KERVET ET GVILLAVME CHAVDIERE,
RVE S^T IACQVES, 1584. AVEC PRIVILEGE DV ROY.



THE nationality of this exceedingly beautiful binding of the beginning of the seventeenth century is somewhat doubtful. The graceful tooling with which the sides are so richly adorned possesses many of the characteristics of French work, but as certain portions of it closely resemble the ornamentation found on bindings of the time which are undoubtedly English, we have ventured to give this country the credit of having produced this fine work of art. The material employed is dark olive morocco, and each cover bears the arms of King James I., ensigned with the royal crown; the English and Scottish quarterings and the crown being impressed on inlaid red leather. The edges of the leaves are gilt, and gauffred with a very elegant pattern.

From the Old Royal Collection.



PLATE XXXIV.

THEVET. LES VRAIS POURTRAITS ET VIES DES HOMMES ILLUSTRÉS.

PARIS, 1584.

15½ in. by 10¼ in.

PLATE XXXV.

TITI LIVII PATAVINI, ROMANAE HISTORIAE PRINCIPIS, LIBRI
OMNES, QVOTQVOT AD NOSTRAM AETATEM PERVENERVNT.

IVXTA VARIAS DOCTORVM VIRORVM EMENDATIONES, ET VETERVM ET
RECENTIVM EXEMPLARIVM COLLATIONE SVMMMA FIDE AC DILIGENTIA
RECOGNITI, & AD PVBLICAM VTILITATEM DENVO EDITI.

AVRELIAE ALLOBROGVM,
EXCVDEBAT PETRVS DE LA ROVIERE,
MDCIX.



INDING of the beginning of the seventeenth century, executed for Henry, Prince of Wales, eldest son of King James I.; brown calf, having on each cover, within an ornamental centre-piece, the badge and initials of the Prince, stamped in gold and silver. The volume has been rebound, the original covers being inlaid.

From the Old Royal Collection.



PLATE XXXV.

TITI LIVII ROMANA HISTORIA. AURELIÆ ALLOBROGUM, 1609.
13 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in.

PLATE XXXVI.

ADAM GODDAM SVPER QVATTVOR LIBROS SENTENTIARVM.

PARRHISIIS, 1512.



ANOTHER binding from the collection of Henry, Prince of Wales; brown calf, with the arms of the Prince impressed in gold in the centre of each cover, and his badge in silver at the corners.

The volume with this binding formed part of the fine library of Lord Lumley, which, at the death of its owner, was purchased by Prince Henry, who appears to have had the books rebound in calf, with his arms in the centre of the covers, and crowned roses, fleurs-de-lis, Prince of Wales' feathers, or heraldic lions at the corners. The Prince dying intestate, his library became the property of the King, his father, and was given with the other royal books to the British Museum by King George II.



PLATE XXXVI.

ADAM GODDAM SUPER QUATTUOR LIBROS SENTENTIARUM.
PARRHISIIS, 1512.

Actual size.

PLATE XXXVII.

APHORISMES CIVILL AND MILITARIE:

AMPLIFIED WITH AVTHORITIES, AND EXEMPLIFIED WITH HISTORIE, OVT
OF THE FIRST QVARTERNE OF FR. GVICCIARDINE. [BY SIR ROBERT
DALLINGTON.]

LONDON,
IMPRINTED FOR EDWARD BLOVNT.

1613.

PRESENTATION COPY TO PRINCE CHARLES, AFTERWARDS KING CHARLES I.,
TO WHOM THE BOOK IS DEDICATED. ON THE BACK OF THE TITLE-
PAGE IS A PORTRAIT OF THE PRINCE IN THE THIRTEENTH YEAR OF
HIS AGE.

BINDING of the early part of the seventeenth century; olive brown
morocco; the covers, which bear the arms of Prince Charles,
together with his initials, are decorated with very graceful floriated
tooling of an arabesque character.

From the Old Royal Collection.



PLATE XXXVII.

DALLINGTON. APHORISMES CIVILL AND MILITARIE. LONDON, 1613.

11 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in.

PLATE XXXVIII.

THOMÆ BRADWARDINI ARCHIEPISCOPI OLIM CANTVARIENSIS,
DE CAUSA DEI, CONTRA PELAGIVM, ET DE VIRTUTE CAUSA-
RVM, AD SVOS MERTONENSES, LIBRI TRES:

IVSSV REVERENDISS. GEORGII ABBOT CANTVARIENSIS

ARCHIEPISCOPI;

OPERA ET STUDIO DOMINI HENRICI SAVILII, COLLEGII MERTONENSIS

IN ACADEMIA OXONIENSI CVSTODIS, EX SCRIPTIS CODICIBVS NVNC

PRIMVM EDITI.

LONDINI,

EX OFFICINA NORTONIANA, APVD IOANNEM BILLIVM.

M.DC.XVIII.



INDING of the early part of the seventeenth century; olive morocco; each cover bearing the arms of King James I. The sides have ornamental corners, and are profusely decorated with a small floral device. The back also is elaborately tooled. As this book was printed by John Bill in the establishment of the Nortons, who were the King's printers, it is possible that it was also bound there, for in the Calendar of State Papers for the year 1609 an entry occurs which shows that John Norton bound as well as printed books for the service of the King.

From the Old Royal Collection.

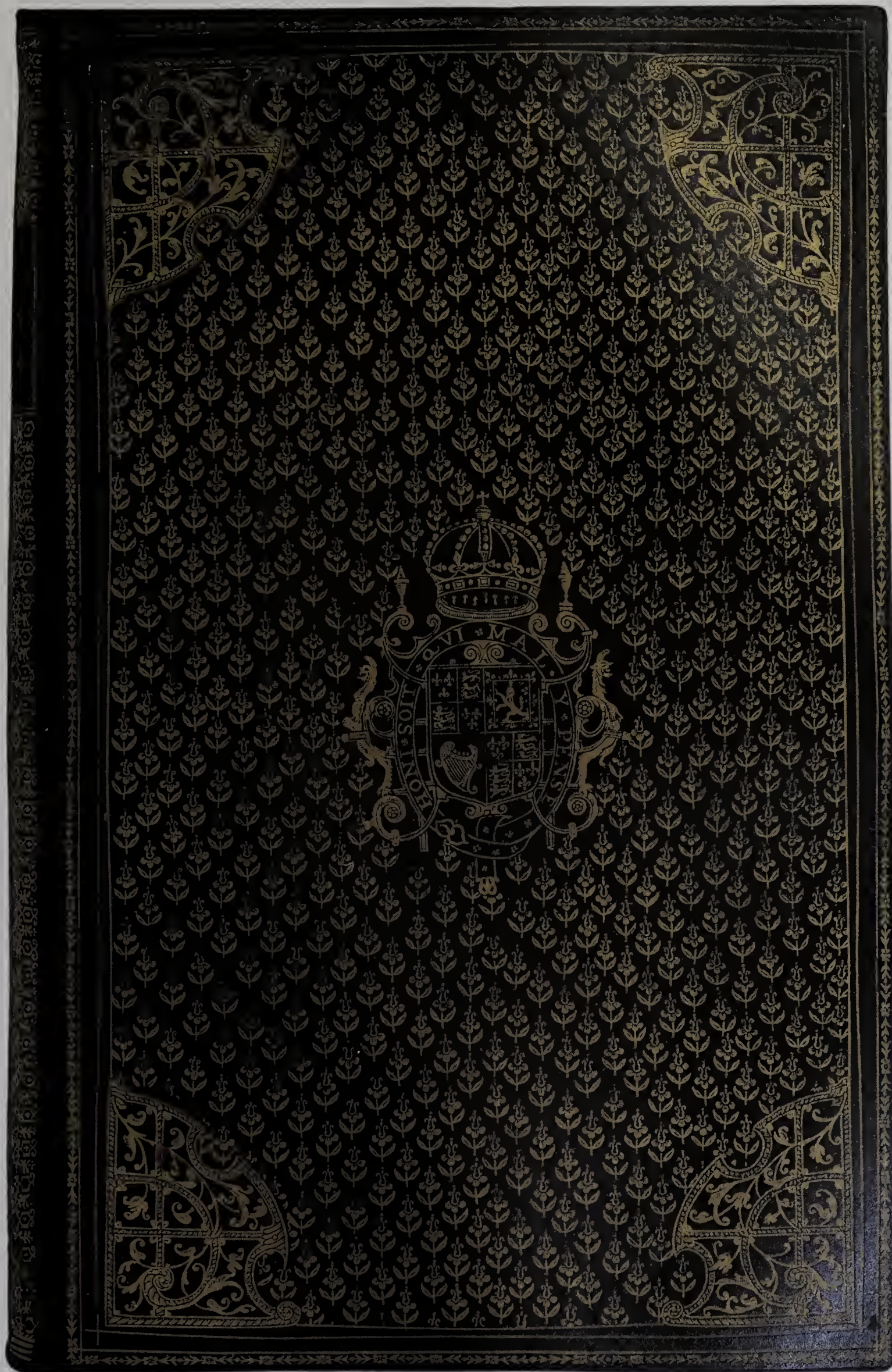


PLATE XXXVIII.

THOMÆ BRADWARDINI ARCHIEPISCOPI CANTUARIENSIS DE CAUSA DEI
CONTRA PELAGIUM. LONDINI, 1618.

13½ in. by 8¾ in.

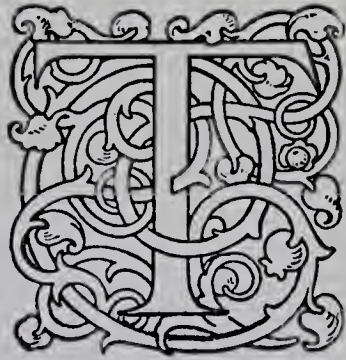
PLATE XXXIX.

A MEDITATION VPON THE LORDS PRAYER, WRITTEN BY
THE KINGS MAIESTIE, FOR THE BENEFIT OF ALL HIS
SVBIECTS, ESPECIALLY OF SVCH AS FOLLOW THE COVRT.

LONDON,

PRINTED BY BONHAM NORTON AND IOHN BILL, PRINTERS TO THE KINGS
MOST EXCELLENT MAIESTIE.

M.DC.XIX.



HIS charming little volume was James I.'s own copy of his work. It is bound in purple velvet, with an oval shield charged with his arms in the centre of each cover; clasps, the sides of which are shaped like a portcullis, bearing the initials I. R.; and ornamental corner-pieces: all in silver. The corner-pieces on the upper cover have respectively engraved upon them a fleur-de-lis, a harp, a cross, and a thistle, all crowned; while those on the lower cover bear a thistle, the lion as used for the Scottish crest, a Tudor rose, and the lion which forms the English crest, standing upon a cap of maintenance. The edges of the leaves are gilt and gauffred.

The preface, in which the King dedicates the book to his favourite, George Villiers, Duke of Buckingham, is a good example of James's style, and is very amusing. 'When I bethinke myself,' writes the King, 'to whom I can most aptly dedicate this little labour of mine, most of it being stollen from the hours ordained for my sleepe; and calling to minde how carefull I have ever bin to observe a decorum in the dedication of my bookes, I cannot



PLATE XXXIX.

MEDITATION UPON THE LORD'S PRAYER BY KING JAMES I. LONDON, 1619.

Actual size.

surely finde out a person to whom I can more fitly dedicate this short Meditation of mine than to you, Buckingham. For it is made upon a very short and plaine Prayer, and therefore fitter for a courtier: for courtiers for the most part are thought neither to have list nor leisure to say long prayers, liking best court Messe and long disner.'

Purchased in 1850.



PLATE XL.

LOGONOMIA ANGLICA.

QVA GENTIS SERMO FACILIVS ADDISCITVR.

CONSCRIPTA AB ALEXANDRO GIL PAVLINÆ SCHOLÆ MAGISTRO PRIMARIO.

LONDINI,

EXCVDIT IOHANNES BEALE.

1619.

DEDICATED TO KING JAMES I.



AN early example of the more delicate style of tooling which superseded the heavy designs generally found on the bindings executed for James I. Olive-brown morocco, each cover bearing the arms of Charles, Prince of Wales, afterwards King Charles I., enclosed by a very beautiful border; the space within the border not occupied by the arms being thickly studded with small fleurs-de-lis, with which the back also is decorated, but which have been re-impressed at a later period.

From the Old Royal Collection.

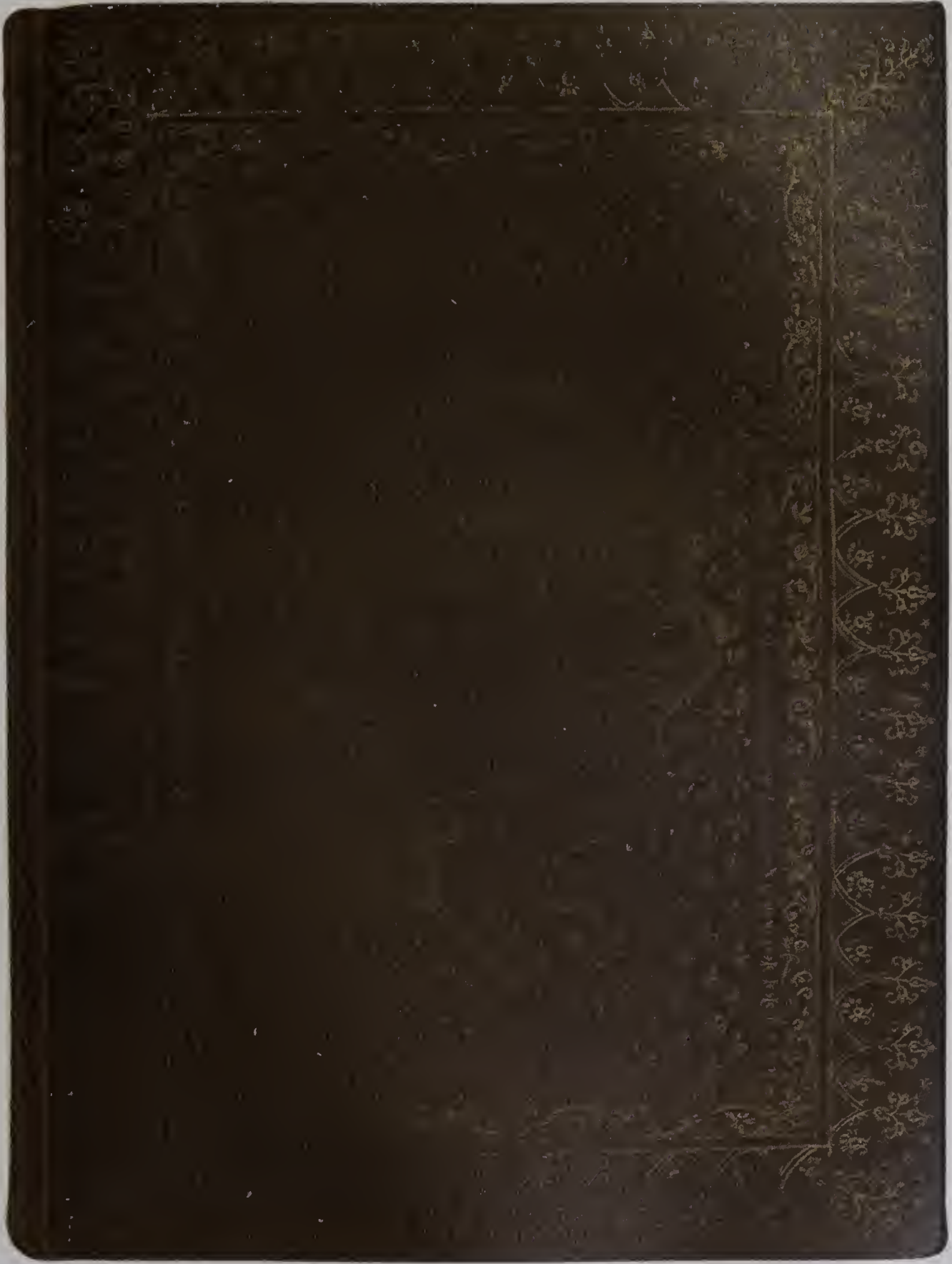


PLATE XL.

GIL. LOGONOMIA ANGLICA. LONDINI, 1619.

Actual size.

PLATE XLI.

THE HOLY BIBLE.

IMPRINTED AT LONDON BY BONHAM NORTON AND IOHN BILL, DEPVTY PRINTERS
FOR THE KINGS MOST EXCELLENT MAIESTIE. ANNO 1618.

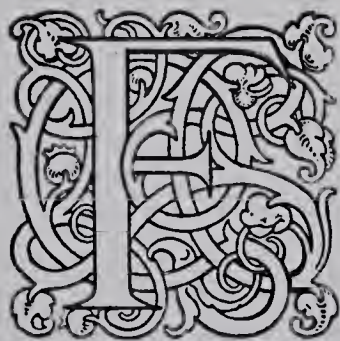
THE GENEALOGIES RECORDED IN THE SACRED SCRIPTVRES
ACCORDING TO EVERY FAMILY AND TRIBE. WITH THE
LINE OF OVR SAVIOVR IESVS CHRIST OBSERVED FROM
ADAM TO THE BLESSED VIRGIN MARY. BY I. S. [JOHN
SPEED].

THE WHOLE BOOKE OF PSALMES: COLLECTED INTO ENGLISH
MEETER BY THOMAS STERNHOLD, IOHN HOPKINS AND
OTHERS.

LONDON. PRINTED FOR THE COMPANIE OF STATIONERS. 1619.

CVM PRIVILEGIO REGIS REGALI.

Bound together in one volume.



FEW embroidered bindings in existence surpass in excellence of execution and freshness of condition this charming example of English needlework of the early part of the seventeenth century. The material is white satin, having on the upper cover a figure of Peace, and on the lower cover one of Plenty. These figures are most beautifully embroidered in feather-stitch with coloured silks; the face, hands, and feet being worked in outline only, and tinted. The edges and folds of the dresses are bordered with a delicate gold twist. Each figure is enclosed in a very handsome frame consisting of thick gold twisted thread, with an inner



PLATE XLI.
BIBLE, ETC. LONDON, 1618, 19.
Actual size.

gold border of couched work. The covers are also decorated with gold spangles, but most of these have been lost; and six of the eight caterpillars which ornamented the corners of the covers have also disappeared. The back is divided into panels with gold thread, each partition bearing a conventional flower in coloured silks; and the edges of the leaves are gilt, and gauffed with an ornamental pattern, partly painted white.

On the fly-leaf is inscribed the name 'Catherine Bacon,' probably that of the original owner of the volume, as it is in a handwriting of the time.

Purchased in 1842.



PLATE XLII.

THE BOOKE OF COMMON PRAYER, WITH THE PSALTER OR
PSALMES OF DAVID.

IMPRINTED AT LONDON BY ROBERT BARKER, PRINTER TO THE KINGS MOST
EXCELLENT MAIESTIE. ANNO 1615.

CVM PRIVILEGIO.

THE GENEALOGIES RECORDED IN THE SACRED SCRIPTVRES,
ACCORDING TO EVERY FAMILY AND TRIBE. WITH THE
LINE OF OVR SAVIOVR IESVS CHRIST, OBSERVED FROM
ADAM TO THE BLESSED VIRGIN MARY. BY I. S. [JOHN
SPEED].

CVM PRIVILEGIO.

THE HOLY BIBLE,

CONTAINING THE OLD TESTAMENT AND THE NEW.

IMPRINTED AT LONDON BY ROBERT BARKER, PRINTER TO THE KINGS MOST
EXCELLENT MAIESTIE. ANNO 1616.

THE BOOKE OF PSALMES, COLLECTED INTO ENGLISH MEETER,
BY THOMAS STERNHOLD, IOHN HOPKINS, AND OTHERS:
CONFERRED WITH THE HEBREW: WITH APT NOTES TO
SING THEM WITHALL.

LONDON. PRINTED FOR THE COMPANY OF STATIONERS. 1619.

Bound together in one volume.



HANDSOME and characteristic example of English binding of the early part of the seventeenth century. The sides are stamped with elegant, but somewhat heavy centre-pieces and corners, and are profusely ornamented with a small floral device; the back also is elaborately tooled, and the edges

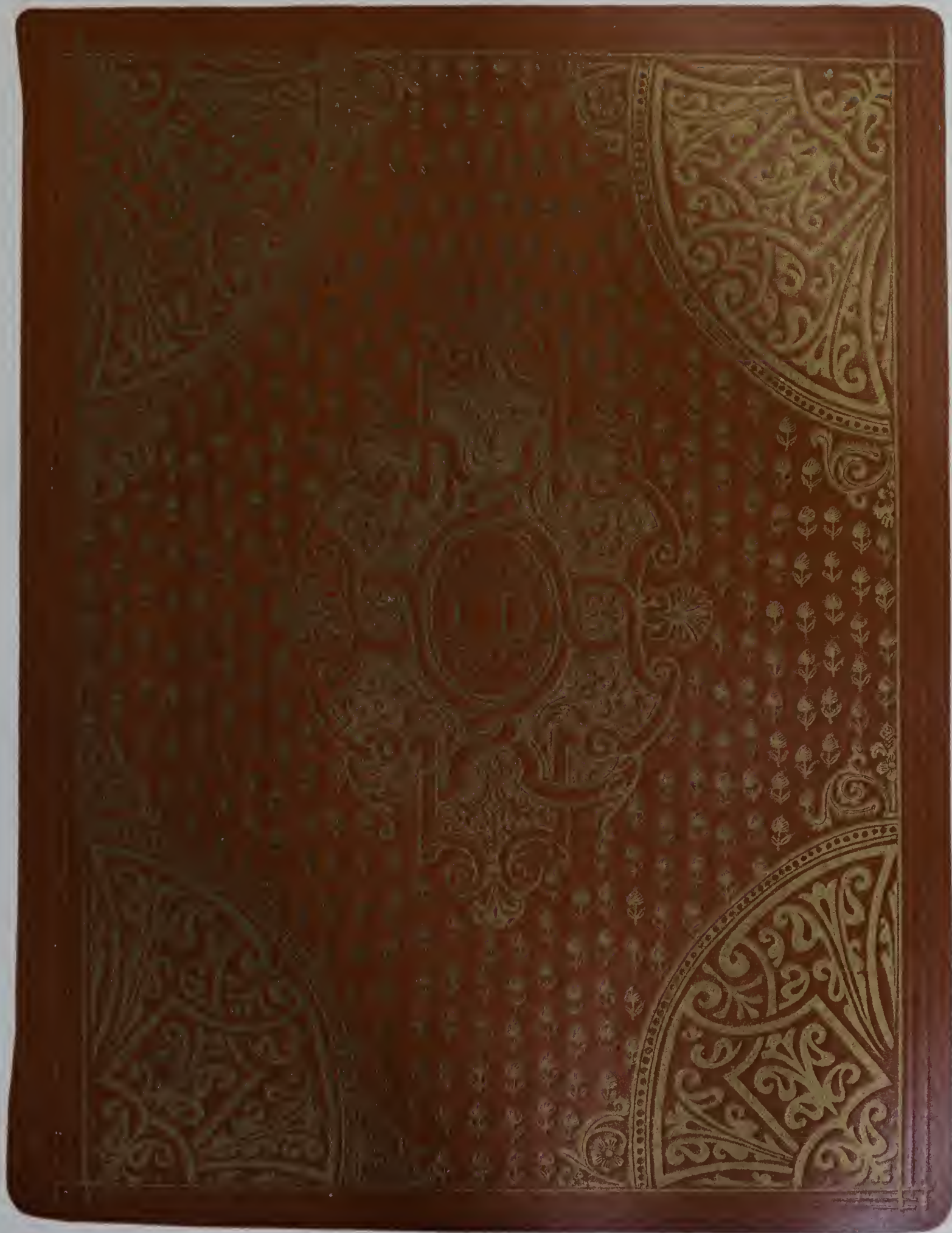


PLATE XLII.
BOOKE OF COMMON PRAYER, ETC. LONDON, 1615-19.
Actual size.

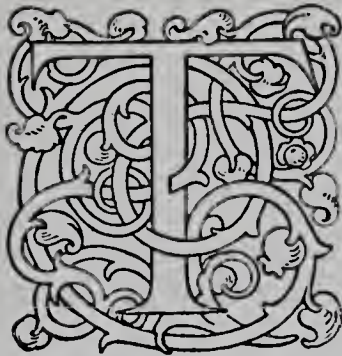
of the leaves are gilt and gauffred with a graceful pattern. In the centre of each cover are impressed the initials I D, probably those of the first proprietor of the volume. The leather is brown calf, which was generally used for English bindings of the period.

Purchased in 1849.



PLATES XLIII.—XLV.

THE TRAVELLING LIBRARY OF SIR JULIUS CÆSAR.



THE travelling library of Sir Julius Cæsar, Master of the Rolls in the reign of James I., consists of forty-four little volumes, very prettily bound in white vellum, the largest measuring $4\frac{3}{4}$ in. by $2\frac{1}{2}$ in., and the smallest $2\frac{3}{4}$ in. by 2 in. They are contained in an oak case, 16 inches long, 11 inches wide, and rather more than 3 inches deep. It is covered with light olive morocco—now much faded—gracefully tooled, and is shaped to resemble a folio volume, the portion representing the edges of the leaves being painted green, with the word *BIBLIOTHECA* written across it in gold letters. The case was formerly fastened with ribbons, but these are now wanting.

The books are arranged in three divisions:—Theology and Philosophy, History, and Poetry; each set being distinguished by the decoration of the covers of the volumes and the colour of the ribbons with which they are tied. The first and second sets stand upon two shelves, the third set being placed upon the bottom of the case. The theological and philosophical works occupy the first shelf, and have an angel bearing a scroll with the legend *GLORIA DEO* stamped on the sides of the bindings, and a small floral ornament on the backs. The ribbons of this set are blue. The historical works are placed on the second shelf, and have a crowned lion rampant on the sides, with a flaming heart on the backs, and are tied with red ribbons. The third row consists of the poetical works. The volumes of this set have green ribbons, the covers being decorated with two olive branches, and the backs, with some exceptions, with a star. The books are



PLATE XLIII.
TRAVELLING LIBRARY OF SIR JULIUS CÆSAR.
Outside of the case.

principally from the presses of Raphelengius at Leyden and Porteau at Saumur, and were all printed between the years 1591 and 1619. The inside of the lid of the case is gracefully illuminated, and has a list of the works written in gold. It also bears the arms of Sir Julius, and those of his second and third wives.

This beautiful library was purchased by the British Museum in 1842.

Plate XLIII. represents the outside of the case, and Plates XLIV. and XLV. show respectively the inside of the lid, and the volumes which form the library.

Sir Julius Cæsar was the son of Cesare Adelmare, a native of Treviso, a city near Venice. Adelmare, who had taken the degree of doctor of medicine at the University of Padua, came to England about 1550, and settled in London, where he soon acquired a large practice as a physician, and was eventually appointed medical adviser to Queen Mary, and on her decease to Queen Elizabeth, by whom he was held in high estimation. He died in 1569, and was interred in the Church of St. Helen, Bishopsgate Street. His eldest son, who was born in 1557, received at his baptism the names of Julius Cæsar, the latter of which he afterwards adopted as a surname, abandoning that of Adelmare. He was educated at the University of Oxford, and took the degree of Master of Arts in 1578, and that of Doctor of Laws in 1584. In 1579 he went to Paris, where he was admitted a Doctor of Civil and Canon Law in 1581. In October of that year he received his first public appointment, which he informs us was that of 'Justice of the Peace on all causes of piracy and suchlike throughout the land,' and in 1583 he was made 'Councillor to the City of London.' Shortly afterwards he became a Master in Chancery, and also succeeded Dr. Lewes as Judge of the Admiralty Court. In 1591 the Queen bestowed on him the office of Master of Requests, and in 1596 he obtained the mastership of St. Katharine's Hospital, the reversion to which he had acquired by means of a payment of £500 to the Scottish Ambassador in England, Archibald Douglas, who used his interest with the Queen to procure this appointment for Cæsar.

In September 1598 Elizabeth honoured him with a visit at his residence at Mitcham. He tells us that the entertainment of her Majesty, together with the presents which he offered to her, cost him £700. These presents consisted of 'a gown of cloth of silver, richly embroidered; a black network mantle, with pure gold; a taffeta hat, white, with several flowers and a jewel of gold set therein with rubies and diamonds.'

On the accession of James I. to the crown Cæsar was knighted, and in 1606 he received the appointment of Chancellor of the Exchequer, and was sworn of the Privy Council. On the death of Sir E. Philips in 1614 he became Master of the Rolls. He died on the 18th of April 1636, aged seventy-nine, and was buried in the same church as his father, where his monument, with a curious device (a deed-

poll with the cord attaching the seal severed) and inscription designed and composed by himself, is still to be seen.

Sir Julius Cæsar was married three times; his first wife being Dorcas, daughter of Sir Richard Martin, thrice Lord Mayor of London, and widow of Richard Lusker, barrister-at-law; his second, Alice, daughter of Christopher Grant of Manchester, and widow of John Dent, merchant of London; and his third, Anne, daughter of Sir Henry Wodehouse of Waxham in Norfolk, and widow of William Hungate of East Bradenham in the same county. She was also a niece of Francis Bacon, Viscount St. Alban's, who was present at the wedding and gave the bride away. Cæsar was one of the supervisors of the will of Bacon, who, it is stated, often visited him, and wrote several of his works in his house.

Sir Julius Cæsar appears to have been a most just and honourable man, and Fuller, in his *State Worthies*, says 'that he was a person of such prodigious bounty to all of worth or want that he might seem to be almoner-general of the nation.' He was the author of several works, and possessed a considerable collection of books, which at his death was divided between his sons.



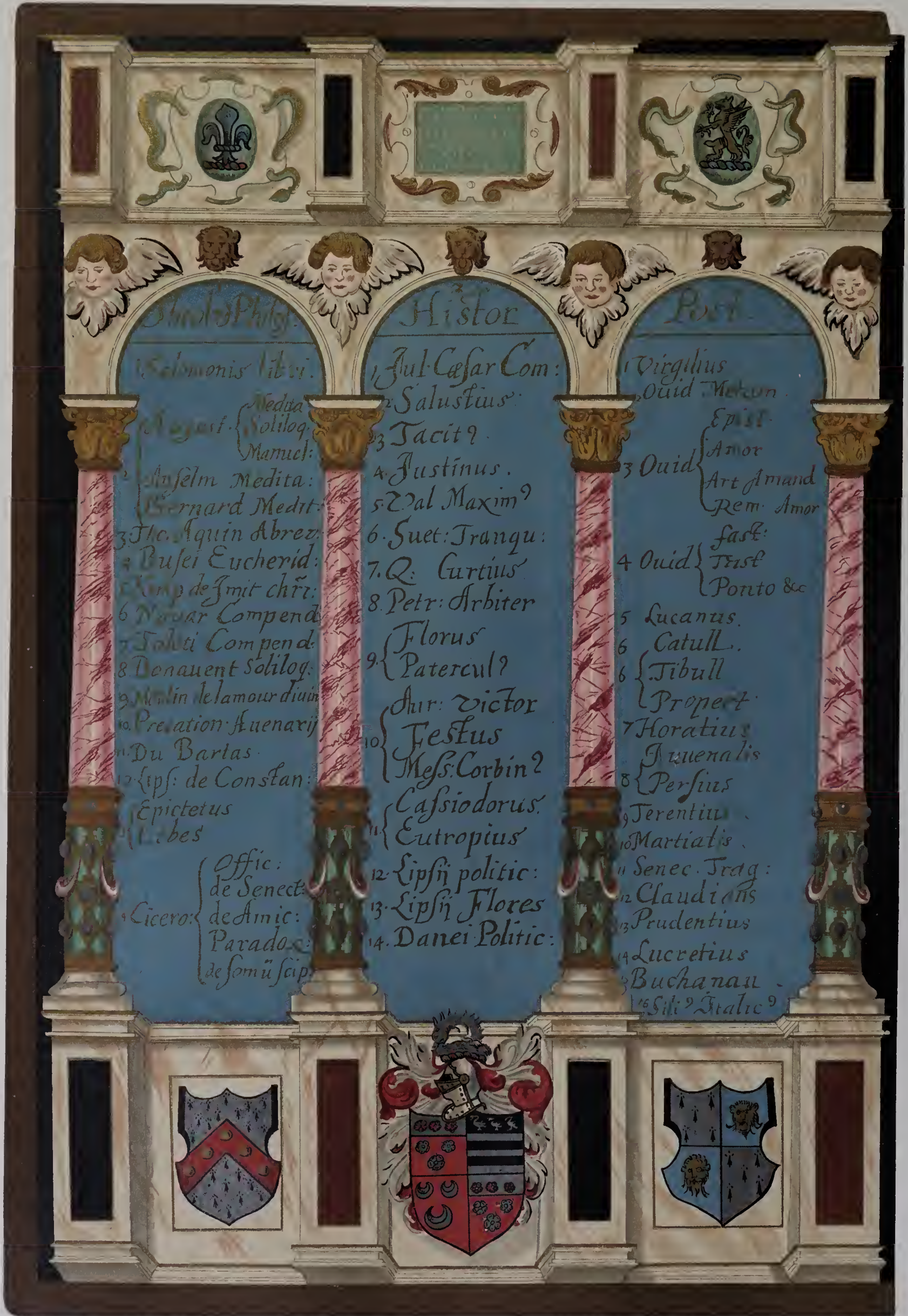


PLATE XLIV.

TRAVELLING LIBRARY OF SIR JULIUS CÆSAR.

Inside of lid.



PLATE XLV.

TRAVELLING LIBRARY OF SIR JULIUS CÆSAR.

Contents of case.

PLATE XLVI.

CE LIVRE CONTENANT CINQVANTE EMBLEMES CHRESTIENS
PREMIEREMENT INVENTEZ PAR LA NOBLE DAMOISELLE
GEORGETTE DE MONTENAY EN FRANCE, FORTS PLAISANTS
& DELECTABLES A LIRE & VOIR, LESQVELS SONT, A
PRESENT ESCRITS, TIREZ, ET TRACEZ PAR LA MAIN
ET PLVME DE MOY ESTHER INGLIS L'AN DE MON AAGE
CINQVANTE ET TROIS.

A LISLEBOVRG EN ESCOSSE [EDINBURGH], L'AN 1624.

Royal MS. 17. D. XVI.

EACH OF THE EMBLEMS IS INSCRIBED TO A PEER OR OTHER DISTIN-
GUISHED PERSON, AND THE VOLUME CONTAINS THE PORTRAITS OF
THE AUTHOR AND THE COPYIST, BOTH OF THEM EXECUTED BY THE
LATTER WITH PEN AND INK.

DEDICATED TO PRINCE CHARLES, AFTERWARDS KING CHARLES I.



VERY charming embroidered binding of the first half
of the seventeenth century; red satin, having in the centre
of each cover, enclosed by two olive branches, the badge of
Prince Charles, afterwards King Charles I., worked in gold
and silver thread, and decorated with pearls. The covers
are also adorned with very elegant borders of gold and silver
work of an arabesque pattern, interspersed with spangles.

The design of the ornamentation employed on this binding differs greatly
from that usually found on embroidered books of the seventeenth century; and
it has evidently been suggested by the gold tooling on some volume bound in
leather.

Esther Inglis, by whom this copy of Georgette de Montenay's *Emblems* was



PLATE XLVI.

EMBLEMES CHRESTIENS INVENTEZ PAR GEORGETTE DE MONTENAY,
ET ESCRITS PAR ESTHER INGLIS. LISLEBOURG, 1624.

Actual size.

written, was an artist and calligraphist of considerable ability, who numbered among her patrons Queen Elizabeth, King James I., and his sons Prince Henry and Prince Charles. She was born in France in 1571. Her father, Nicolas Langlois (Inglis being an Anglicised form of this name) was a Huguenot, and in 1572 fled to England with his wife and family to escape the religious persecution to which he was subjected in his own country. He subsequently went to Edinburgh, where he received the appointment of Master of the French School. His daughter married the Rev. Bartholomew Kello, of Leith, who afterwards became rector of Willingale-Spain in Essex. It is stated by Hearne that at one time she was nurse to Prince Henry, the eldest son of King James I. She died on the 30th of August 1624. Several other manuscripts written by Mrs. Kello are preserved in the British Museum, all of them beautifully executed. Two of them have embroidered bindings in a somewhat similar style to that of the present example, and it is probable that all three were worked by her skilful fingers.



PLATE XLVII.

CORPVS STATVTORVM VNIVERSITATIS OXON., SIVE PANDECTES
CONSTITVTIONVM ACADEMICARVM, E LIBRIS PVBLICIS ET
REGESTIS VNIVERSITATIS CONSARCINATVS.

OXONIÆ

EXCVDEBANT IOHANNES LICHFIELD & GVILIELMVS TVRNER,
ACADEMIÆ CELEBERRIMÆ TYPOGRAPHI.

M.DC.XXXIV.

PRINTED ON VELLUM, AND PRESENTED TO KING CHARLES I. BY THE
UNIVERSITY OF OXFORD.



AN admirable example of English binding of the first half of the seventeenth century; blue morocco, beautifully ornamented with delicate tooling in imitation of French work of the time. In the centre of each cover are impressed the arms of Charles I., and at each corner of the panel bearing them is placed a small crowned Tudor rose.

From the Old Royal Collection.



PLATE XLVII.

CORPUS STATUTORUM UNIVERSITATIS OXON.

OXONIE, 1634.

14 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in.

PLATE XLVIII.

THE ACTIONS & DOCTRINE & OTHER PASSAGES TOVCHING OVR
LORD & SAVIOR IESVS CHRIST, AS THEY ARE RELATED BY
THE FOVRE EVANGELISTS.

REDVCED INTO ONE COMPLETE BODY OF HISTORIE, WHEREIN THAT W^{CH}
IS SEVERALLY RELATED BY THEM IS DIGESTED INTO ORDER: AND
THAT, W^{CH} IS IOINTLY RELATED BY ALL OR ANY TWO OR MORE
OF THEM IS FIRST EXPRESSED IN THEIR OWN WORDS, BY WAY OF
COMPARISON, AND SECONDLY BROVGT INTO ONE NARRATION BY
WAY OF COMPOSITION, AND THIRDLY EXTRACTED INTO ONE CLEARE
CONTEXT BY WAY OF COLLECTION, YET SO, AS WHATSOEVER IS
OMITTED IN THE CONTEXT, IS INSERTED BY WAY OF SVPPLEMENT
IN ANOTHER PRINT. IN SVCH MANNER AS ALL THE FOVRE EVAN-
GELISTS MAY BE READ SEVERALLY FROM FIRST TO LAST. TO W^{CH}
ARE ADDED SVNDRY PICTVRES EXPRESSING EITHER THE FACTS
THEMSELVES OR THEIR TYPES & FIGVRES OR OTHER MATTERS
APPERTAINING THEREVNTO. AN^O M.DC.XXXV.

COMPILED FOR KING CHARLES I. BY NICHOLAS FERRAR AND HIS
FAMILY, AT THEIR RELIGIOUS ESTABLISHMENT AT LITTLE GIDDING,
IN HUNTINGDONSHIRE, IN 1635.



AN exceedingly interesting binding of the first half of the
seventeenth century; black morocco, elaborately tooled in
gold on the sides and back, with the sacred monogram IHS
impressed in the centre of each cover. It is mentioned in
Dean Peckard's Life of Nicholas Ferrar 'that this book
was bound entirely by Mary Collet, one of Mr. Ferrar's
nieces, all wrought in gold, in a new and most elegant
fashion'; and John Ferrar, in his Life of his brother Nicholas, states that it was

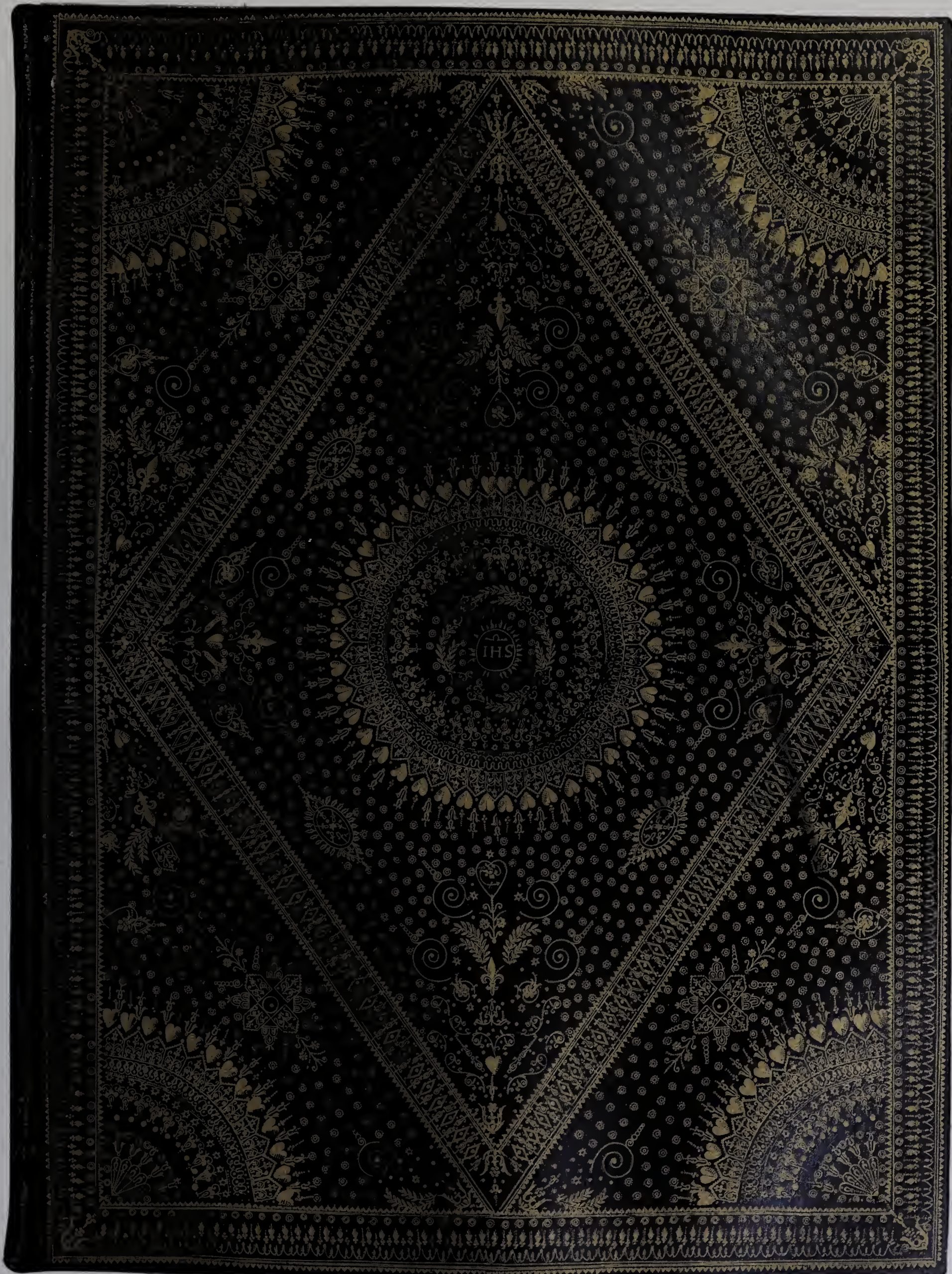


PLATE XLVIII.

HARMONY OF THE FOUR EVANGELISTS. LITTLE GIDDING, 1635.

19 in. by 14 in.

'bound in crimson velvet, and richly gilded upon the velvet, a thing not usual.' As, however, the leather and tooling are similar to those used for other books bound at Little Gidding, it is most probable that the velvet binding was a cover or wrapper for the volume. Peckard also tells us that 'amongst other articles of instruction and amusement, Mr. Ferrar entertained an ingenious bookbinder, who taught the family, females as well as males, the whole art and skill of book-binding, gilding, lettering, and what they called pasting-printing, by the use of the rolling-press'; and we are further informed by John Ferrar that the person who taught the community was a bookbinder's daughter of Cambridge. 'By this assistance,' adds Peckard, 'he composed a full Harmony or Concordance of the four Evangelists, adorned with many beautiful pictures, which required more than a year for the composition, and was divided into 150 heads or chapters.' The fame of this Harmony reached the ears of Charles I., who expressed a wish to have one like it 'for his daily use,' and in less than a year the volume represented in the accompanying Plate was completed and presented to the King. The book was greatly valued by Charles, who, when it was presented to him, said: 'Truly, I prize this as a rich and rare jewel; the substance of it is of the best alloy in the world, and ought to be the only desirable book; and for the skill, care and cost used in it, there is no defect, but a superlative diligence in all about it. I very much thank them all; and it shall be my *vade mecum*.' Then turning to Archbishop Laud, who stood near, he added: 'How happy a king were I if I had many more such workmen and women in my kingdom! God's blessing on their hearts and painful hands.' Charles also requested them to make a Concordance of the Books of Kings and Chronicles for him; and this volume, together with the Harmony, and a third work on the Acts of the Apostles and the Revelation of St. John, respecting which nothing is known, were placed in the Old Royal Library, which was presented to the British Museum by King George II. Another Harmony of the Four Evangelists, bound in red parchment, having the corners and centres of the covers decorated with open-work designs in white parchment, tooled with small gold ornaments, which formerly belonged to Mary Collet, and is also thought to have been bound by her, has been recently acquired by the Museum. Several copies of the Harmony, and other works of a similar kind, were also prepared by the Little Gidding community for Prince Charles, afterwards King Charles II., Prince James, afterwards King James II., Archbishop Laud, George Herbert, the poet, Dr. Jackson, Dean of Peterborough, Mr. Thomas Hervey, and other noble and distinguished persons. Eleven of these compilations are known to be in existence. Six of them are bound in leather; four in velvet, stamped with various gold ornaments; and one in red parchment. An interesting account of these books will be found in two papers by Captain

J. E. Acland, which were read before the Society of Antiquaries and printed in vol. LI. of the *Archæologia*; and an excellent article by Mr. Cyril Davenport, of the British Museum, which relates more especially to the binding of the volumes, occurs in vol. II. of *Bibliographica*.

From the Old Royal Collection.



PLATE XLIX.

THE WHOLE BOOKE OF DAVIDS PSALMES,

BOTH IN PROSE AND MEETER.

WITH APT NOTES TO SING THEM WITHALL.

LONDON, PRINTED BY T. C. FOR THE COMPANY OF STATIONERS. 1635.



ANOTHER very beautiful embroidered binding of a somewhat later period than that represented in Plate xli., which it rivals in good taste and skilful work. It consists of white satin, having on the upper cover a figure of Plenty, with a cornucopia, and on the lower, one of Peace, holding a palm branch. Both these figures are exquisitely worked in feather-stitch with coloured silks, and are enclosed by a raised ornamental framework, composed of various kinds of silver braid. The corners of the covers are decorated with flowers, which occur also on the panels of the back. A considerable portion of the design has originally been outlined with a fine silver thread, and the edges of the leaves are gauffed with a very graceful pattern.

Purchased in 1855.



PLATE XLIX.
BOOKE OF PSALMES. LONDON, 1635.
Actual size.

PLATE L.

THE NEW TESTAMENT OF OUR LORD AND SAVIOUR
JESUS CHRIST:

NEWLY TRANSLATED OUT OF THE ORIGINAL GREEK: AND WITH THE
FORMER TRANSLATIONS DILIGENTLY COMPARED AND REVISED, BY
HIS MAJESTIES SPECIAL COMMANDMENT.

IMPRINTED AT LONDON BY ROBERT BARKER, PRINTER TO THE KINGS
MOST EXCELLENT MAJESTIE: AND BY THE ASSIGNES OF JOHN BILL.

1643.

CUM PRIVILEGIO.



INDING of the middle of the seventeenth century; red velvet, having on the upper cover a silver plaque containing a portrait of King Charles I., and, on the lower cover, one with that of his Queen. The covers are also decorated at the corners with silver plates, having symbolical representations of the Cardinal Virtues engraved upon them; while the clasps, which are likewise of silver, bear figures emblematical of the Four Elements. The back is worked with crossed bands of silver embroidery.

Purchased in 1850.



PLATE L.
NEW TESTAMENT. LONDON, 1643.
Actual size.

PLATE LI.

THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH OF ENGLAND: WITH THE PSALTER, OR PSALMES OF DAVID.

ANNO DOMINI, 1660.

THE HOLY BIBLE.

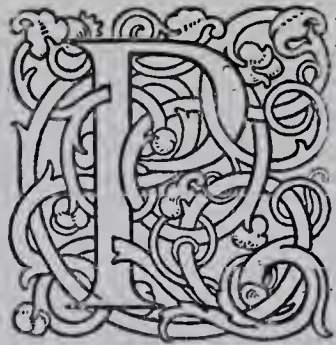
CONTAINING THE BOOKES OF THE OLD & NEW TESTAMENT.

CAMBRIDGE.

PRINTED BY JOHN FIELD, PRINTER TO THE UNIVERSITIE. AND ILLUSTRATED WITH CHOROGRAPHICAL SCULPS BY J. OGILBY.

1660.

The Book of Common Prayer and the Bible, which are both printed on large paper and handsomely ruled, are bound together in two volumes.



PROBABLY one of the earliest bindings executed for Charles II. by Samuel Mearn, bookbinder to the King; red morocco, each cover having an exceedingly handsome border of delicate tooling, enclosing a panel, which is divided into three compartments; the central one containing the arms of Charles, and the upper and lower his cypher, together with four doves, each ensigned with a crown, and holding a palm branch in its mouth.

From the Library of King George III.

Samuel Mearn was appointed bookbinder to King Charles II. in June 1660, with an annual fee of £6. He held this office until 1683, when he was succeeded by Charles Mearn, who was probably his son.



PLATE LI.

BIBLE AND PRAYER BOOK. CAMBRIDGE, 1660.

20 in. by 13 $\frac{1}{4}$ in.

PLATE LII.

THE BOOK OF COMMON PRAYER AND ADMINISTRATION OF THE
SACRAMENTS, AND OTHER RITES AND CEREMONIES OF
THE CHURCH, ACCORDING TO THE USE OF THE CHURCH
OF ENGLAND.

TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, PRINTED AS THEY
ARE TO BE SUNG OR SAID IN CHURCHES: AND THE FORM AND
MANNER OF MAKING, ORDAINING, AND CONSECRATING OF BISHOPS,
PRIESTS, AND DEACONS.

LONDON: PRINTED BY HIS MA^{TIES} PRINTERS.

CUM PRIVILEGIO. MDCLXIX.



HIS admirable binding, which also was most probably executed for Charles II. by Samuel Mearn, the King's bookbinder, is one of the very finest examples of English work of the latter half of the seventeenth century. The leather used is red morocco, which, like that on all the books bound for Charles II., is of excellent quality.

The covers are adorned with an ornamental panel, known, on account of its shape, as the cottage pattern. This design, when introduced into this country, for it is said to have had its origin in France, quickly became very distinctively English in its character, and is frequently found on the Bibles and Prayer-Books of the time, especially on those which issued from the University Presses of Oxford and Cambridge. In the centre of this panel is impressed the crowned cypher of the King, which is repeated at the top, bottom, and sides. The design and execution of the exceedingly delicate tooling with which this binding is so richly decorated leave but little to be desired. The edges of the leaves are gilt, and are painted under the gold with the King's cypher and crown.

From the Library of King George III.



PLATE LII.

BOOK OF COMMON PRAYER. LONDON, 1669.

14½ in. by 9½ in.



PLATE LIII.

POEMS, &c.

WRITTEN UPON SEVERAL OCCASIONS, AND TO SEVERAL
PERSONS: BY EDMOND WALLER, ESQ.

THE THIRD EDITION, WITH SEVERAL ADDITIONS, NEVER BEFORE PRINTED.

LONDON:

PRINTED FOR HENRY HERRINGMAN, AT THE ANCHOR IN THE LOWER-
WALK OF THE NEW EXCHANGE, 1668.

PRESENTATION COPY TO MARY OF MODENA, SECOND WIFE OF THE DUKE
OF YORK, AFTERWARDS KING JAMES II.



VERY pretty binding of the latter half of the seventeenth century; black morocco, handsomely tooled in gold and silver; each cover bearing the arms of the Duchess.

This is the volume mentioned by Miss Strickland in her *Lives of the Queens of England*, who informs us that the Duchess of York 'took great pleasure in the conversation of the poet Waller, and playfully commanded him to write. That he had not lost the talent for making poetry the vehicle for graceful compliments, which distinguished his early productions, may be seen by the elegant lines addressed to her royal highness, which he presented to her, with a copy of his poems.' On the fly-leaves at the beginning of the book is a dedication by Waller to the Duchess, followed by the lines alluded to by Miss Strickland, which are believed to be in the handwriting of a member of the poet's family.

They are as follows :—

'This Booke, never Dedicated to any before, humbly desires the Patronage of hir R. Highness.'

'MADAM,

I here present you with the Rage,
And with the beauties of a former Age,
Wishing you may with as great pleasure view
This, as we take, in gazing upon you ;



PLATE LIII.

WALLER. POEMS. LONDON, 1668.

Actual size.

Thus we writt then ; your brighter Eyes inspire
 A nobler flame, and raise our genious higher ;
 While we your witt, and early knowledge feare,
 To our productions we become severe,
 Your Matchless Beauty gives our fancie wing,
 Your judgment makes us carefull how we Sing ;
 Lines, not compos'd, as heretofore, in hast,
 Pollish't like marble shall like marble last,
 And make you through as many Ages shine,
 As Tasso has the Heros of your Lyne ;
 Tho other names our wary wrighters use,
 You are the subject of the Brittish Muse,
 Dilateing mischief, to your self unknowne,
 Men wright, and dye of wounds they dare not owne,
 So the bright sunn burns all our grass away,
 While it means nothing, but to give us day.'

On the blank leaves at the end of the volume, written by the same hand, is a poem by Waller on the death of Charles, Duke of Cambridge, son of the Duchess, who was born on November 7th, 1677. A few days after his birth small-pox broke out in St. James's Palace, and the infant prince, taking the disease, died on December 12th :—

‘UPON OUR PUBLICK LOSS OF THE LATE DUKE OF CAMBRIDGE.

‘The faileing blossoms which a young plant bears
 Ingage our hope, for the succeeding years,
 And hope is all which Art or Nature brings
 Att the first Tryall, to accomplish things ;
 Mankind was first, created an essay,
 That under draft, the Deluge wash't away ;
 How many Ages past, what blood and toyle,
 Before we made one Kingdome of this Isle?
 How long in vaine had nature striv'd to frame
 A perfect Princess, e're hir Highness came?
 For joyes so great we must with patience waite,
 'Tis the sett price of happiness compleate ;
 As a first fruit, Heav'n claim'd that Lovely Boy,
 The next shall live, and be the Nation's joy.'

Both these pieces were printed in the fourth edition of the *Poems*, issued in 1682.

Purchased in 1848.

PLATE LIV.

THE HOLY BIBLE, CONTAINING THE BOOKES OF THE
OLD AND NEW TESTAMENT.

CAMBRIDGE,

PRINTED BY JOHN HAYES, PRINTER TO THE UNIVERSITIE.

1674.

2 volumes.



NOBLE example of embroidered binding of the second half of the seventeenth century; red velvet, very handsomely and elegantly adorned with gold and silver cord and coloured silks. Within a graceful scroll design interlaced with floral ornaments, in which Tudor roses are introduced, are embroidered the arms of King James II., ensigned with the royal crown and environed by palm branches. At the top of each cover are clouds formed of blue silk entwined with gold and silver thread, from which tongues of fire descend upon the crown and initials of the King. The sides are also decorated with the heads of angels, one being placed at each corner; the heads, to which golden wings are attached, have faces of silver, black beads being used to represent the eyes. The back is very richly embroidered, and the volume has broad red silk ribbons with deep gold fringe at the ends.

The embroidery used on this binding is of two kinds, one is appliqué, being first worked on canvas, the other is worked on the velvet itself.

Purchased in 1847.



PLATE LIV.
BIBLE. CAMBRIDGE, 1674.
18½ in. by 12½ in.

PLATES LV. LVI.

THE PARFAIT MARESCHAL, OR COMPLEAT FARRIER.

WRITTEN ORIGINALLY IN FRENCH BY THE SIEUR DE SOLLEYSSEL ESCUYER, SOMETIME ONE OF THE OVERSEERS OF THE FRENCH KINGS ROYAL ACADEMY OF RIDING, NEAR TO THE HOSTEL DE CONDE IN PARIS. AND TRANSLATED FROM THE LAST PARIS IMPRESSION, BY SIR WILLIAM HOPE OF KIRKLESTON, KT., LIEUTENANT GOVERNOUR OF THE CASTLE OF EDINBURGH. BY WHOM IS ALSO ADDED AS A SUPPLEMENT TO THE FIRST PART, A MOST COMPENDIOUS AND EXCELLENT COLLECTION OF HORSEMANSHIP, TAKEN FROM THE BEST AND MOST MODERN WRITERS UPON THAT SUBJECT, SUCH AS MR. DE LA BROW, PLUVINEL, AND THE GREAT DUKE OF NEWCASTLE.

PART I.

EDINBURGH, PRINTED BY GEORGE MOSMAN, M.DC.XCVI.



VERY fine and characteristic example of Scotch binding of the end of the seventeenth or the early part of the eighteenth century. Dark blue morocco, with a red doublure of the same leather. The outsides and insides of the covers are decorated in the same style, although the patterns are different. The delicate tooling is somewhat wanting in finish, but the general effect is good, and pleasing to the eye.

Plate LV. represents the outside of the covers, and Plate LVI. the doublure.

From the Library of King George III.



PLATE LV.

SOLLEYSSEL. THE PARFAIT MARESCHAL. EDINBURGH, 1696.

Outside of cover.

12 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in.



PLATE LVI.

SOLLEYSEL. THE PARFAIT MARECHAL. EDINBURGH, 1696.

Inside of cover.

12 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in.

PLATE LVII.

THE FABLES OF PILPAY,

A FAMOUS INDIAN PHYLOSOPHER :

CONTAINING MANY USEFUL RULES FOR THE CONDUCT OF HUMANE LIFE.
MADE ENGLISH, AND ADDRESS'D TO HIS HIGHNESS THE DUKE OF
GLOUCESTER.

LONDON.

PRINTED FOR DAN. BROWN AT THE BLACK SWAN WITHOUT TEMPLE BAR,
CHR. CONNIGSBY AT THE TURK'S-HEAD AGAINST ST. DUNSTAN'S
CHURCH IN FLEET STREET, D. MIDWINTER, AND T. LEIGH, AT THE
ROSE AND CROWN IN ST. PAUL'S CHURCHYARD, 1699.

[THIS EDITION IS TRANSLATED FROM THE FRENCH VERSION OF GILBERT
GAULMIN AND DAWUD SAID BY JOSEPH HARRIS.]

BINDING of the end of the seventeenth or beginning of the eighteenth century; black morocco; the sides decorated with the cottage pattern, and the delicate English tooling of the period. As some of the stamps resemble those used by Samuel Mearn, this binding is probably the work of his successor.

From the Library of King George III.



PLATE LVII.
FABLES OF PILPAY. LONDON, 1699.
Actual size.

PLATE LVIII.

A PARAPHRASE AND ANNOTATIONS UPON ALL
ST. PAUL'S EPISTLES.

DONE BY SEVERAL EMINENT MEN AT OXFORD, CORRECTED AND IMPROV'D
BY THE LATE RIGHT REVEREND AND LEARNED BISHOP FELL.

THE THIRD EDITION WITH ADDITIONS.

LONDON. PRINTED FOR R. SMITH AT THE ANGEL AND BIBLE
WITHOUT TEMPLE-BAR, 1702.



REMARKABLY fine and characteristic specimen of English binding of the early part of the eighteenth century. The material is red morocco, inlaid with a black panel of the same leather in the centre of each cover. The design of the tooling with which the sides are adorned is very original and pleasing, and the execution is excellent.

The panels of the back are alternately of black and red morocco, handsomely tooled.

The book-plate of Sir Philip Sydenham, Bart., of Brympton in Somersetshire, and of Hackness in Yorkshire, Fellow of the Royal Society, is pasted on the inside of the upper cover.

It is much to be regretted that the binder of this admirable work of art is unknown.

Purchased in 1860.



PLATE LVIII.

A PARAPHRASE AND ANNOTATIONS UPON ALL ST. PAUL'S EPISTLES.

LONDON, 1702.

$8\frac{1}{4}$ in. by $5\frac{1}{2}$ in.

PLATE LIX.

HET BOEK DER GEMEENE GEBEDEN EN BEDIENINGE DER SACRAMENTEN, NEVENS ANDERE KERKELYKE GEWOONTEN EN PLEGTIGHEDEN, GEBRUYKELYK IN DE KERKE VAN ENGELAND; ALS MEDE DE PSALMEN VAN DAVID, SO ALS DESELVE IN DE KERKE MOETEN GELEESEN WORDEN.

VOOR DESEN ONDER DE REGEERINGE VAN DE KONINGINNE ELISABETH UIT HET ENGELS VERTAALT, NU WEDEROM HERDRUKT, OVERAL NA DE NIEUWE ENGELSE KERK-DIENST VERBETERT, VEEL VERMEERDERT EN MET ORDRE VAN HAAR TEGENWOORDIGE MAJESTEYT, KONINGINNE ANNA, IN'T LIGHT GEGEVEN TOT DIENST VAN HAARE MAJESTEYTS NEDERDUYTSE HOF-CAPELLE TE S. JAMES.

LONDEN, BY JAN HENDRIK SCHULLER.

MDCCIV.



VERY pretty cottage binding of the beginning of the eighteenth century; red morocco, decorated with floral designs, enclosed by an elegant border. The outline of the cottage pattern is coloured dark green, and some of the flowers are treated in the same manner.

From the Library of King George III.



PLATE LIX.

HET BOEK DER GEMEENE GEBEDEN. LONDEN, 1704.

Actual size.

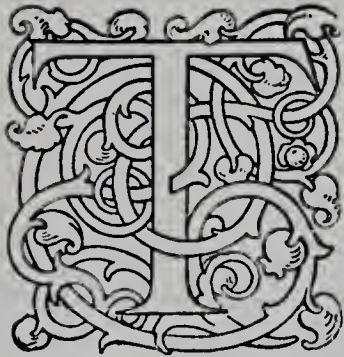
PLATE LX.

THE ENGLISH EUCLIDE,

BEING THE FIRST SIX ELEMENTS OF GEOMETRY, TRANSLATED OUT OF
THE GREEK, WITH ANNOTATIONS AND USEFUL SUPPLEMENTS, BY
EDMUND SCARBURGH, M.A., CHAPLAIN TO HIS GRACE THE DUKE OF
BUCKINGHAMSHIRE, LORD PRIVY SEAL; PREBENDARY OF SARUM;
AND RECTOR OF UPWEY IN THE COUNTY OF DORSETT.

OXFORD,

PRINTED AT THE THEATER, 1705.



THE binding of this noble volume is another exceedingly fine example of the beautiful minute tooling found on the best English work of the second half of the seventeenth and the beginning of the eighteenth century. The book, which is dedicated to Prince George of Denmark, was evidently bound for presentation to Queen Anne, as her name ANNA · D.G., ensigned with the royal crown, and accompanied by a scroll bearing the words VIVAT REGINA, occurs at both ends of the cottage design, with which the covers are ornamented. The leather employed is red morocco of excellent colour and quality, and the interior of the cottage pattern is filled with tooling of great delicacy, very similar to that used by Mearn; while the space outside is decorated with graceful floral designs. The back also is richly tooled.

From the Library of King George III.



PLATE LX.

THE ENGLISH EUCLIDE. TRANSLATED BY E. SCARBURGH. OXFORD, 1705.

17 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in.

PLATE LXI.

ACCOUNT OF CONFERENCE CONCERNING THE SUCCESSION
TO THE CROWN.

AN ACCOUNT OF WHAT PASSED IN A CONFERENCE CONCERNING A SCHEME FOR ESTABLISHING BY ACT OF PARLIAMENT, THAT IN THE SUCCESSION TO THE CROWN, THE MALE DESCENDANTS OF HIS MAJESTY SHALL IN ALL CASES BE PREFERABLE TO THE FEMALES, AND THAT THE PRINCES HIS DESCENDANTS NOT YET BORN SHOULD NOT HOLD THE KINGDOM OF GREAT BRITAIN, AND HIS MAJESTY'S DOMINIONS IN GERMANY TOGETHER, IN CASE OF A YOUNGER BROTHER, OR OTHER MALE OF A COLLATERAL LINE, THAT MIGHT HOLD THOSE DOMINIONS IN GERMANY, BUT THAT THOSE DOMINIONS, IN SUCH CASE, SHOULD GO TO SUCH YOUNGER BROTHER, OR OTHER MALE AS AFORESAID, AND HIS MALE DESCENDANTS.

1719.

COPIED FROM THE ORIGINAL DOCUMENT IN THE HANDWRITING OF LORD CHANCELLOR MACCLESFIELD BY MRS. ASTLE, WIFE OF MR. T. ASTLE, KEEPER OF THE RECORDS IN THE TOWER.

Stowe MS. 249.



INDING of the early part of the eighteenth century; red morocco, with the arms of King George I. impressed in the centre of each cover upon a panel formed by very delicate and graceful tooling, his crowned cypher being placed at each corner; the whole enclosed by a rolled border.

William Churchill and Edward Castle were the royal booksellers, bookbinders, and stationers from about 1700 to 1755, and it is therefore probable that this binding and the one depicted in the next Plate were executed by them.



PLATE LXI.

ACCOUNT OF CONFERENCE CONCERNING THE SUCCESSION TO THE CROWN.

1719.

Actual size.

PLATE LXII.

ANTIQUITATES BRITANNO-BELGICÆ, PRÆCIPUE ROMANÆ,
FIGURIS ILLUSTRATÆ, TRIBUS VOLL. COMPREHENSÆ;
QUORUM

- I. DE BELGICO BRITANNICO.
- II. DE GETA BRITANNICO.
- III. DE JULII VITALIS EPITAPHIO:
QUIBUS ACCEDIT APPENDIX.

AUCTORE GUILH. MUSGRAVE, BELGA, REG. SOCIET.
UTRIUSQUE SOCIO.

ISCÆ DUNMONIORUM : MDCCXIX.



ANOTHER good example of English work of the same period as that of the binding represented in the preceding Plate. Red morocco, the covers richly adorned with fine tooling, and bearing on a panel formed by the cottage pattern the badge, motto, and initials of George, Prince of Wales, afterwards King George II.

From the Library of King George III.



PLATE LXII.

ANTIQUITATES BRITANNO-BELGICÆ PRÆCIPUE ROMANÆ.
AUCTORE G. MUSGRAVE. ISCÆ DUNMONIORUM, 1719.

Actual size.

PLATE LXIII.

THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND: TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, POINTED AS THEY ARE TO BE SUNG OR SAID IN CHURCHES.

EDINBURGH.

PRINTED BY ROBERT FREEBAIRN AND COMPANY,
HIS MAJESTY'S PRINTERS. MDCCLXXVII.

CUM PRIVILEGIO.



VERY pretty example of the binding of the first half of the eighteenth century; red morocco, ornamented with a very graceful and delicate design, principally executed in *pointillé* tooling.

Purchased in 1862.



PLATE LXIII.

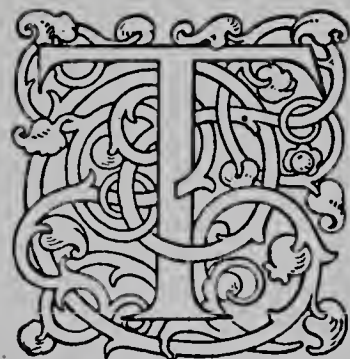
BOOK OF COMMON PRAYER. EDINBURGH, 1727.

Actual size.

PLATE LXIV.

CICERO. DE ORATORE.

COLOPHON: FINITI ET CŌTINVATI SVNT SVPRA DICTI LIBRI M. T. C. ROME
PER ME VLRICVM HAN. DE WIĒNA. ANNO DOMINI, MILLESIMO QVAD-
RINGENTESIMO SEXAGESIMO OCTAVO DIE. QVINTA. MENSIS. DECEM-
BRIS.



HIS fine binding of the end of the eighteenth century was executed for the Rev. C. M. Cracherode by Roger Payne, the most famous of English binders. Straight-grained red morocco, each cover being decorated with a border of elegant gold tooling, enclosing an ornamental panel, in the centre of which are stamped the arms of Mr. Cracherode, by whom the book was bequeathed to the British Museum.

The binding has leather guards, and the end-papers and the linings of the covers are of purple paper.

Roger Payne, whose genius raised the art of bookbinding in England from the low condition into which it had fallen in the second half of the eighteenth century, was born at Windsor in the year 1739. He appears to have been first employed by Pote, the Eton bookseller, under whom he probably learnt the rudiments of his craft, and afterwards by Thomas Osborne, a bookseller in Holborn. Between the years 1766 and 1770, with the aid of Thomas Payne, the principal London bookseller of this period, he set up in business near Leicester Square in conjunction with his brother Thomas, but the intemperate habits to which he had become addicted proved fatal to the prosperity of the concern. In his later years he worked with Richard Wier, whose wife acquired a considerable reputation on account of her skill in repairing books. Wier, however, was subject to the same failing as Payne, and in consequence quarrels ensued, which caused their partnership to be one of brief duration. They both appear to have been employed by Mackinlay the bookbinder.

Payne died on the 20th of November 1797, in Duke's Court, St. Martin's



PLATE LXIV.

CICERO. DE ORATORE. ROME, 1468.

Actual size.

Lane, and was buried at the expense of 'honest Tom Payne,' who, although no relative of this erratic genius, appears for some years to have given him regular pecuniary assistance.

The faults of Payne's life appear never to have prejudicially influenced his professional work, which was always of the most conscientious and excellent description, carefully and intelligently carried out; the forwarding and finishing of his bindings being equally good. As we learn from those quaint documents, his bills, he frequently sewed with silk the sheets of the books he bound, and lined the backs with leather to give them additional strength. As a rule, the backs alone of his bindings are elaborately tooled, the sides being left comparatively plain, but these also are occasionally richly decorated. He appears generally to have done the whole of the work himself, even frequently cutting his own tools. He often used russia for his bindings, but straight-grained morocco was his favourite leather.

The reputation of Payne was very great during his lifetime, greater perhaps than it is at present. In the obituary notice of him which appeared in the *Gentleman's Magazine*, written by the editor, John Nichols, it is stated that 'this ingenious man introduced a style of binding, uniting elegance with durability, such as no person has been able to imitate,' and that 'those who are not accustomed to see bookbinding executed in any other than the common manner can have no idea of the merits of the deceased, who lived without a rival, and we fear has died without a successor.' Good and tasteful as Payne's bindings undoubtedly are, they are not entitled to this excessive commendation, for they are certainly not equal to the productions of the great French binders, nor are they superior to the beautiful English bindings of the end of the seventeenth and beginning of the eighteenth century, from which some of his designs and tools were copied, or very closely imitated.



PLATE LXV.

IN HOC LIBRO HÆC CONTINENTVR.

CONSTANTINI LASCARIS EROTEMATA CŪ INTERPRETATIONE LATINA.

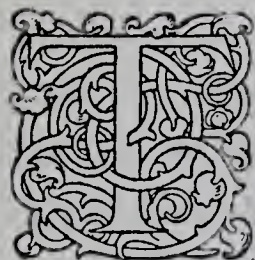
DE LŔIS GRÆCIS AC DIPHŦOGIS ET QVĒADMŦV AD NOS VENIĀT.

ABBREVIATIONES QVIBVS FREQVENTISSIME GRÆCI VTVNTVR, ETC.

VENETIIS : LITTERIS AC IMPENSIS ALDI MANVCII ROMANI,

1494-95.

THE FIRST BOOK PRINTED AT THE ALDINE PRESS.



HIS Plate represents another very beautiful example of Roger Payne's work. Smooth olive-brown morocco, the sides and back ornamented with his characteristic fine tooling. In the centre of each cover are impressed the arms of the Rev. C. M. Cracherode, for whom the book was bound. The end-papers and the linings of the covers are of purple paper.

Bequeathed by the Rev. C. M. Cracherode.



PLATE LXV.
CONSTANTINI LASCARIS EROTEMATA, ETC. VENETIIS, 1494-95.
Actual size.

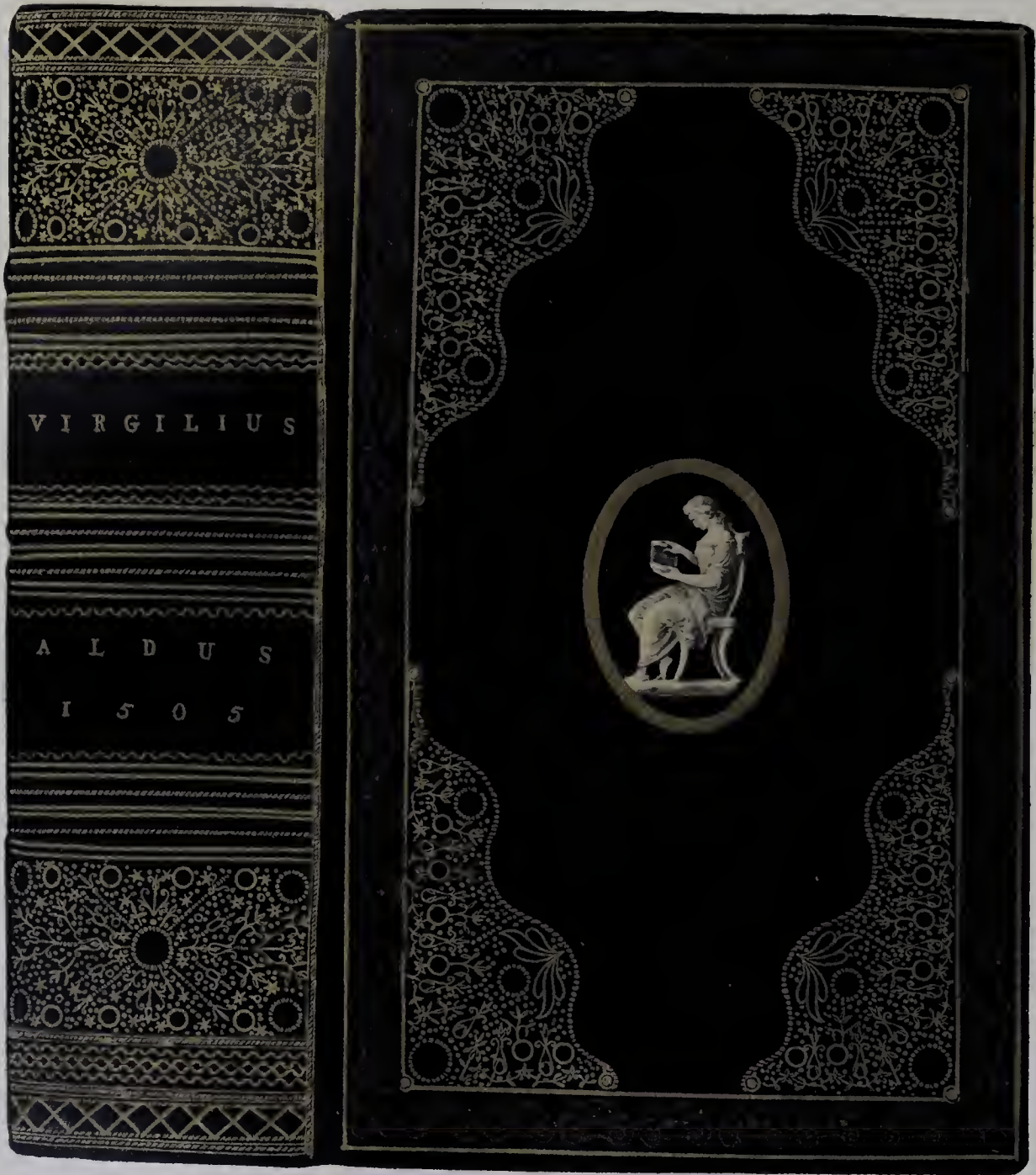


PLATE LXVI.
VIRGILIUS. VENETIIS, 1505.
Actual size.

PLATE LXVI.

VIRGILIUS.

ALDVS.

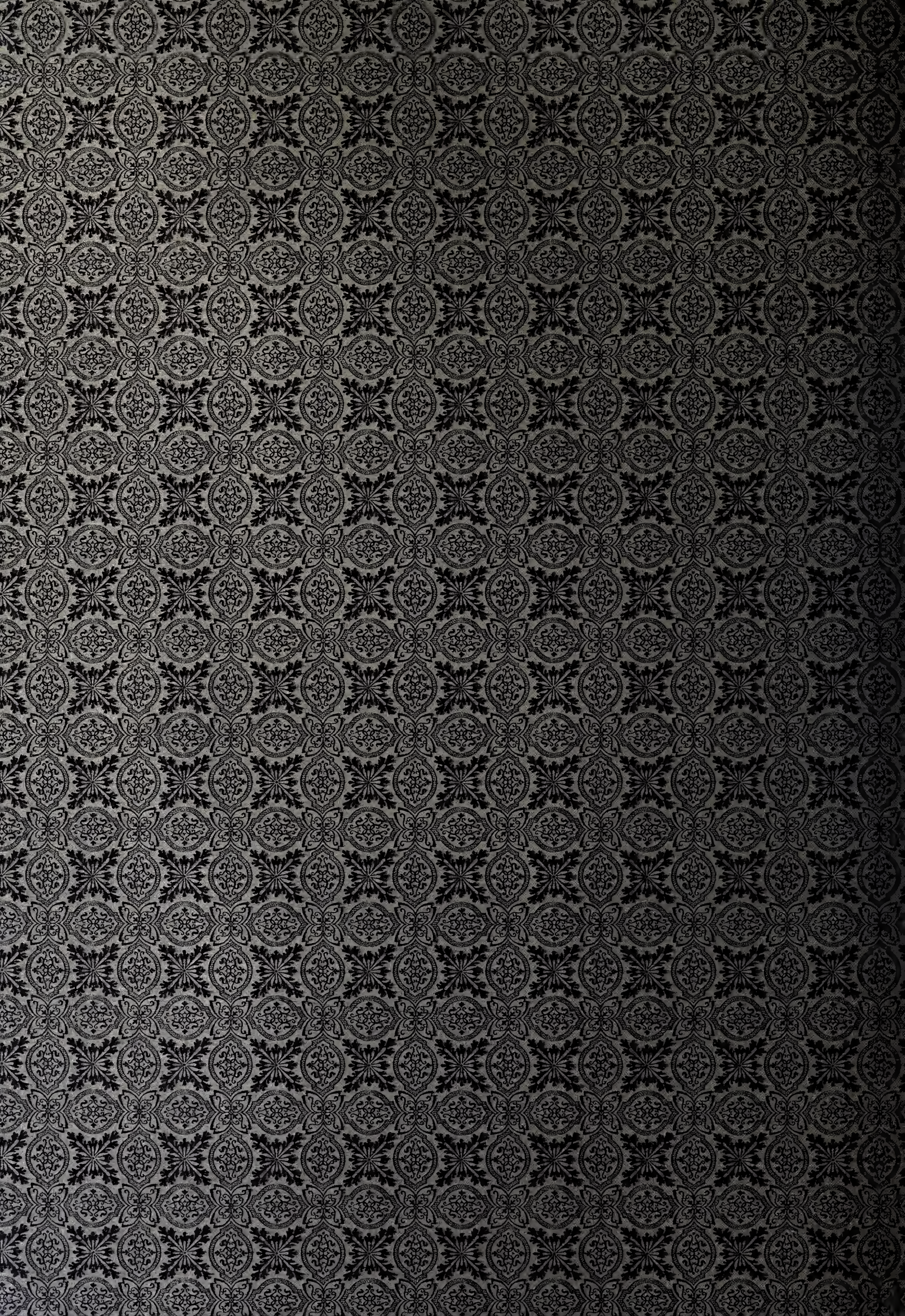
COLOPHON: VENETIIS. M.D.V. MENSE DECEMBRI.

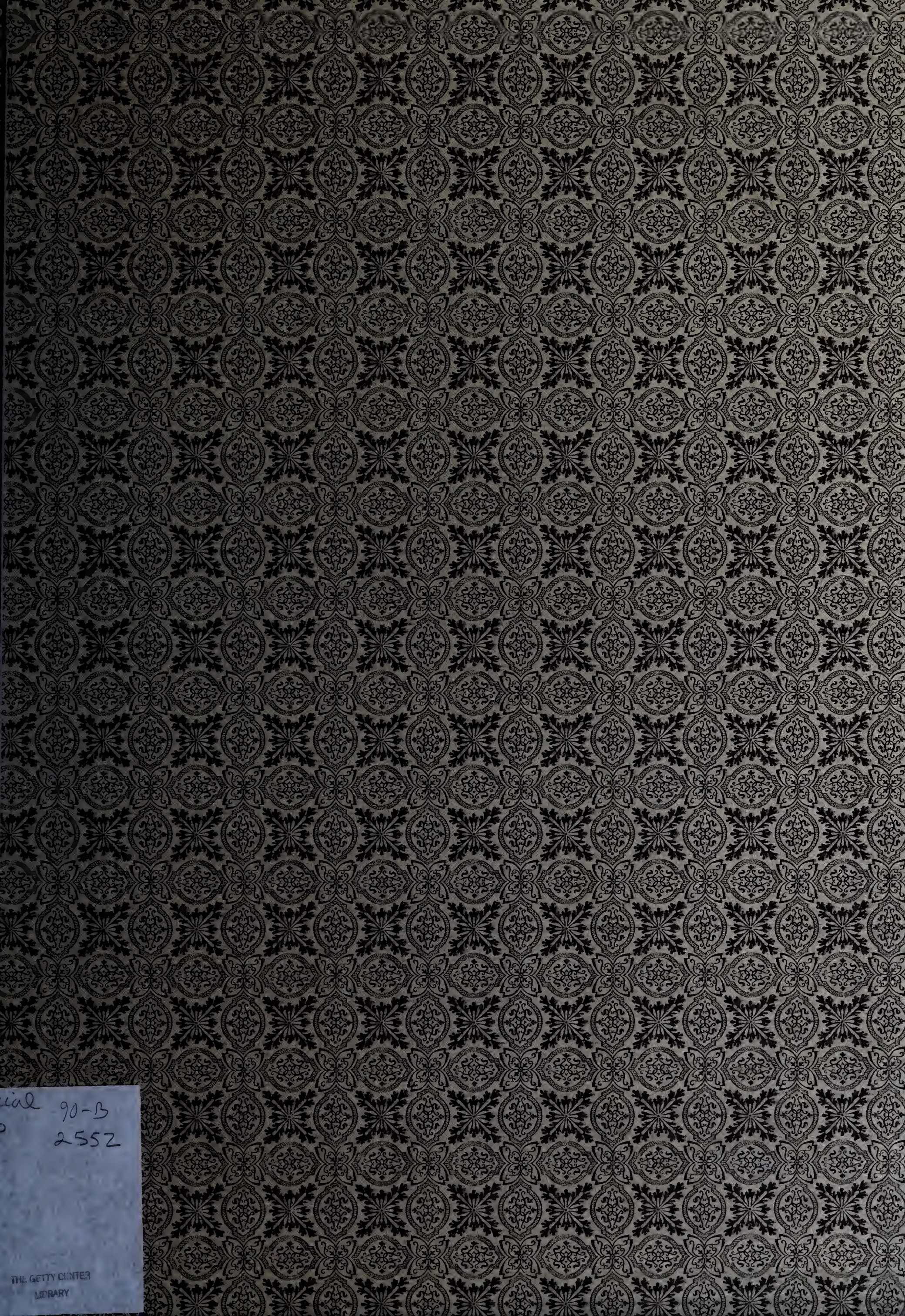


It would be difficult to find a more charming specimen of Payne's taste and skill than the binding of this pretty little volume. The leather used is a dark blue morocco, the sides having borders of blind tooling between gold lines, with delicate ornamental work at the corners. In the centre of each cover is a cameo, representing a girl reading; and although the subject is the same in both instances the cameos differ in design. The panels of the back are richly tooled, and the insides of the covers and the end-papers are lined with white satin.

Bequeathed by the Rev. C. M. Cracherode.

Printed by T. and A. CONSTABLE, Printers to Her Majesty
at the Edinburgh University Press





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